"The Personal Side of Stage Art," by Dora Goldthwaite

THE NEW YORK
DRAMATIC MIRROR

OCTOBER 16, 1915 PRICE TEN CENTS

WALTER P. RICHARDSON

Copyright photo by Floyd, N. Y.

Drama—Vaudeville—Motion Pictures

White, N. Y.

Clarence Handyside as Admiral Lord Hugh Gaveston in the Drury Lane melodrama, "Stolen Orders," orders his men to be on the watch for enemy airships. The junior officers, from left to right, are Lieut. Hay (Denier Warren), Lieut. Drummond (Lyn Lynton), Lieut. Willoughby (John Halliday), and Lieut. Welsh (J. Schroder)

Eleanor Painter, whose performance of the title role in "Princess Pat" stamps her as a singer and comedienne of unusual talent

FALL FANCIES IN THE SHOW SHOPS

Cyril Maude as the irascible but lovable "Grumpy," in the play of that name, about to censure his servants for their incompetency. It seems that he can't get a decent cup of coffee in his own home

Nalinger Studio, Chicago.

White, N. Y.

Russ Whytal and Ida Darling as Mr. and Mrs. Richard Fullerton in "Common Clay" discuss the circumstances that have put their house in disorder

White, N. Y.

Adelaide helps to make the Century Music Hall a popular resort during the run of "Town Topics" by her charming representation of the spirit of winter

THE NEW YORK DRAMATIC MIRROR

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PERSONAL SIDE OF STAGE ART

By Dora Goldthwaite

MANY managers and dramatic authors wonder why their plays fail to succeed, when they rehearse so well. Being actively engaged in theatrical work, I have watched plays and audiences and actors for many years, and think I may venture to give some of the reasons. It would appear the problem has been partly solved, by giving us the scientific knowledge by demonstration of wireless telegraphy and mental telepathy, and showing the mysterious power we have, in thought waves and electric force, which is generally called "personal magnetism." Of course, everything depends on the audience, and plays probably fail because there is not the combined forces from the stage, to reach those in front who are waiting to receive and respond to them. The stage director, or author, does not realize that most of the people come to the theater to forget their individual affairs and personal troubles, and look for amusement and diversion, besides a number who come only to criticise and influence adversely the opinions of those who sit near them. These conditions must be combated and overcome by the actors on the stage.

The experienced actor who feels the importance and responsibility of his share of the entertainment, is keyed up to his work, and his keenly sensitive, active mind and whole body is, or should be, one vibrating mass of electric force, in fact a human magnet, which will *command* attention and hold his audience. While he may appear easy and natural, he should have every nerve alive and tingling with anxiety for his success, and that of the play. An entire cast must be composed of such artists, to counteract the opposing influence of a mixed audience of which, perhaps, only half are in accord with the actors.

The minds of the actors must be concentrated on the *theme* of the play, *suggesting* and *conveying* the thought and feeling of the character, as well as the words, to the passive, perhaps indifferent public, waiting to be enlisted in the subject. Mental force is the great secret of success in any profession or business, and nothing can be accomplished without it. An author can discover this in the actor, at the second or third rehearsal, if he be receptive, and will look for and recognize it. After constant repetition it may not be perceptible to him, but *once* is enough to show it exists.

With a company who are not in harmony, merely speaking their lines correctly and mechanically, getting through good parts with no magnetism whatever, the play does not get over the footlights, the possibilities are not brought out, the earnestness and naturalism in the acting is lost, the play falls flat, and consequently fails.

The actor of the present day is engaged mostly for his appearance, or type, his ability and intelligence being of a second consideration. He may know little or nothing of stage effect, the broadening of characterization, the light and shade, the value of pauses and emphasis, and the proper tone of the voice, and time for it to travel to the front of the house.

All these points are most important to an author whose success depends entirely on the interpretation of his work, and he *must* have the actors who can present his ideas, and by their experience, able to elaborate and create expression and business of the parts.

There are some actors of long standing, as well as novices, who do not possess these qualifications, being self satisfied and self conscious, and perhaps spoiled by praise of club friends, who can only see him as a good fellow outside of the theater.

The best actor is sometimes a crank, a misanthrope, or unsociable in private life. A comedian is oftentimes gloomy and sour off the stage, and a tragedian may be a fellow of "infinite jest," and thereby a manager cannot judge by *seeming* personality. A real actor or actress of position, dignity and ability, never *acts off* the stage, nor talks shop to attract attention, but is always low-voiced and modest in demeanor and dress, which should be understood to represent the higher order of intelligence and refinement, same as well-bred people in other walks of life. A few managers are impressed by these qualities, but the loud ones only impress persons of the came caliber, who have not learned that "the emptiest things reverberate most sound."

It seems that actors as a rule nowadays are not expected to do anything well, and when they do, it is called a "hit," while formerly they held positions and received good salaries because of their ability to play anything they were cast for and give a fine performance.

A conscientious actor or actress is never quite satisfied, but tries harder each night to improve on the preceding one.

In other countries actors are allowed to embellish what the author gives them, relying on their good judgment, training, valuable experience and knowledge from studies of nature, to imitate and reproduce any character, type or dialect. Managers should look for actors with personal magnetism, irrespective of type, and allow them "to hold the mirror up to nature," and restore the *art of acting*, instead of nature itself, and I believe they would have better performances and more successes without so much risk, if any, to themselves or their artists.

Why not return to former methods in America, and let the novices serve their apprenticeship, beginning at the foot of the ladder, advancing step by step, as all our past finished actors had to do, and learn *every line* of business, the history of the stage and drama, the deportment and carriage of ladies and gentlemen, the art of making up for types, facial expression, value of words, beauty of language and the use of a well-modulated voice.

Why not restore the glamour and mystery of the stage, the art of imitation and expression of all emotions, and become educational and elevating once more, and leave the exhibition of clothes and jewels to manikins in department stores and dressmakers? Have more stage managers who have served their time as actors, who are qualified to direct productions, to correct pronunciation, select proper costumes, discuss and exchange opinions and ideas, with the intelligent players they may select for their casts, with confidence in, and respect for them. But now it looks as if the death knell has struck for American dramatic art, that has been handed down to us from the students of the past, which found capable artistic interpretation here by our *native* exponents.

It is well, of course, to have *some* outside competition, to stimulate endeavor, and to whet ambition to excel, but not to stifle it by absolute preference and overpowering managerial influence *against* our own struggling talent or ability.

We must be American first and foremost, and encourage home production for theatrical advancement, as well as industrial and literary excellence, for we have everything here and some to spare for those who may want it, and it is only fair that encouragement and support should be given to our own people. Give our dramatic art and artists a chance to develop the material they have, and emulate the example of other countries.

Some managers are complaining from time to time, over the salary question of actors and actresses, which they have brought about by their own lack of wisdom and judgment in advertising. They put in large type, three or four names of actors in the company, and the rest of the cast is *bunched* as of no account. It would be good business to announce *every* name, as they each and all have friends and following who come to see them, and draw in proportion to their position, which will more than pay their salaries, whatever they may be. Let the manager of the present day learn from his predecessors. Give prominence to *every one* in the cast, telling the public they are *all capable*, to be admired and respected, as well as encouraged, even to the super or figurante.

There may be very beautiful scenery, furniture and lighting effects, and other appointments; but after all, the actors and actresses must give the performance. Therefore the dramatic *company* is the most important of the expenditure, and subordinates all the stage settings, by a representation of interest and excellence and pays cost of production and running expenses of the theater.

Very much depends on the directors, who show their people proper respect for their years of service, which will inspire them to give their best efforts at all times.

I know of one New York manager from my own personal observation and experience, who governs his company through love and kindness, and has never had an artistic failure; never a cross word or profane one, is heard at his rehearsals; and for him I have the greatest respect and reverence.

Theatrical people of long experience are strongly emotional, susceptible to kindness and appreciation, ever ready and foremost to help any one who appeals to them. They have most sympathetic natures, made so by the constant call on their vivid imagination and nerves, for portrayal of intense feeling, and sensitive to the slightest jar like the vibration of the strings of a harp, and should always receive the greatest consideration and courtesy.

It is a profession of hope and despair at its best, full of changes, heart burnings and disappointments, and "trying to the souls" of both the men and women, who are engaged in it.

MADAME CRITIC

A SOTHERN night is something inspiring. The Booth took on an air of expectancy last week as the regulars decorously seated themselves and got ready for the demonstration of how one actor could perform that most difficult feat—the one that ninety-nine out of a hundred yearn to perform—crossing the Rubicon that divides tragedy from comedy or—take it from the other shore if you happen to stand on that side—from comedy to tragedy. It doesn't seem to matter at all to Mr. Sothern—he can smile in the gayest or grieve in the saddest of roles. It's only a matter of choice. And since Mr. Sothern has for some seasons been playing in the higher form of drama,—viz., Shakespeare,—his return to mere comedy of modern times proved one of the most interesting events in the theatrical world, especially as the plot of the play involved a pretty woman with a past which the historian (Sothern) was sufficiently broad-minded to declare didn't matter at all.

We are certainly advancing further and further along in independence of social thought. By and by I should not be at all surprised if men and women were to frankly exhibit the skeletons concealed in the family closets and say, "Look. What do you think of them? They have been so helpful in my mental uplift."

The two characters, Jeffrey Panton (Mr. Sothern) and Mrs. Guilford (Charlotte Walker), have set a new pace for our playwrights. In "Husband and Wife" the author made the man ready to elope with another man's wife quite a decent fellow, and in "The Two Virtues" Jeffrey Panton asserted he didn't care about Mrs. Guilford's past, and he was eager to marry her if she would have him. And Jeffrey wasn't a social derelict. Not at all. He was privileged to move in the best society, only he preferred history to society—and so did Mrs. Guilford.

I must say, though, that the play was greatly weakened by the attempt at a moral whitewashing of the fair Mrs. Guildford. The man who was paying her rent and dressmaker was merely a kind-hearted, grateful American by the silly name of Jellybrand. Whoever heard of an American with such a hyphenated pantry name! The playwright might just as well have called him Mr. Butterdish. Really I object to Jellybrand as the harmless protector of any attractive woman. Mrs. Guildford, it seems, was perfectly willing to have her rent paid. Mrs. Guildford was pretty and fascinating enough to have had a past that needed explaining, but Jeffrey was so interestingly modern that he didn't care even to hear the details and the playwright would better have let it go at that—but no, the wings began to sprout from Mrs. Guildford's lovely shoulders before the last curtain.

We are all so glad to have Mr. Sothern with us once more. I suppose the Booth will be a Mecca for some time to come for the public and those professionals who know that although the profession is no longer *recognized* at the box office, its spending money couldn't be better invested than in an opportunity to watch a Sothern performance. Every glance, every move is given with the greatest artistic naturalness. When one watches Mr. Sothern one wonders how some comedians can have the audacity to describe themselves "associates in art."

Then there are those two charming and clever women, Charlotte Walker and Haidee Wright, who give him support. Miss Walker is lovelier than ever and still typifies Spring in her delicate blonde beauty. She acts with dignity and grace, together with that charm of personality which is hers. Her voice seems to have acquired new depths since last I saw her, and yet it has lost none of its sweetness. She played Mrs. Guilford delightfully. Haidee Wright, as the aristocratic sister of the historian, gave us another of those perfect interpretations to which she has accustomed us. I hope we may keep her in our country. We need her. Blanche Yurka, as Mrs. Guildford's companion and friend, gave a sympathetic performance and won approval.

The public has been clamoring for Mr. Sothern's return to comedy. Well, he has returned, and I hope the public will show its appreciation of his compliance with its wish. Next to Mr. Sothern's appearance on the opening night, the chief event of interest was the entrance of Miss Julia Marlowe. Somehow the news had got about that she would be present, so when she passed through the theater to an upper box it was between two lines of interested persons. All agreed that she had never looked more radiantly lovely.

It was a great night for Elsie Janis at the Cohan Theater when she returned to her own, her native land with a *vehicle* made to order. We won't say much about the *vehicle*. It really didn't matter much, for Miss Janis emerged from it at all times with her personality cast into so many different characters demonstrating her remarkable versatility that it was Janis first. It is wonderful how this girl with the large, soft, brown eyes and the winning smile charms you. She can do anything—sing, dance, turn flip flaps, give imitations. One critic aptly described her as the Sylvester Schaeffer of actresses. Her stay in London has done wonders in giving her absolute command of herself. I feel sure she could play the whole *vehicle* and get away with it and the audience would be perfectly satisfied.

White, N. Y.

HAIDEE WRIGHT AND PAULINE WHITSON AS LADY MILLIGAN AND MRS. JERVOIS IN "THE TWO VIRTUES" DO NOT WELCOME THE INTELLECTUAL ALLIANCE OF E. H. SOTHERN AND CHARLOTTE WALKER, WHO APPEAR AS THE HISTORIANS, JEFFREY PANTON AND MRS. GUILFORD AND SHOW THEIR DISAPPROVAL IN NO UNCERTAIN TERMS.

There are some popular favorites in support of Miss Janis, Howard Estabrook, for instance. He is the gentleman who causes the plot by arranging with his mother and sister to have the former's pearl necklace stolen in order to secure publicity in the society columns of the papers. When the dear pearls came on the stage I got ready to be bored to death. Really, what is a play without its necklace these days? Won't some clever person possessed of imagination answer? And those pearls were very much in evidence, too, but when the Janis pearl appeared in competition they lost their luster.

The audience warmly welcomed that artist, Maurice Farkoa, who can sing a love song so meltingly that only a heart of stone would fail to respond. His rendition in French of "They Wouldn't Believe Me" from "The Girl from Utah," delighted everyone. Irene Bordini was very Heidish with her big eyes and a song composed to fit them, and Melville Ellis mastered the piano with the Serenade from "The Jewels of the Madonna" and other compositions.

For the life of me I couldn't understand why, as he played, he expressed his emotions by alternately raising and lowering his eyebrows and casting glances which were speculative rather than soulful in the direction of the pretty Bordini seated at the foot of the piano while she watched Ellis just as the stage director had told her to do. Now, Maurice Farkoa could have poured his soul out through his eyebrows, but Melville Ellis is not Maurice Farkoa.

You must read the following from the pen of that brilliant wit and writer, Frank J. Wilstach. It's worth two dollars a seat. By the way, those of you who knew Wilstach before he assumed charge of the Shubert publicity department, mustn't fancy that he is a changed man because he is rushed to death. His friends will always find his door open and no card need be engraved for the occasion of a call. Even advertising men are made to feel at ease. But here's the Wilstachigram:

"I have met a popular song-writer and have been vanquished.

"Somehow or other I had gathered in my intellectuals a deep, abiding dislike for the young men who write songs of away down on any one of those old Southern rivers; of the moon, the spoon, the coon and sich. It may have been because their haberdashery was usually as noisy and inharmonious as some of their music. But it may be that ultrasartorial effects are as necessary to popular song-writers as the gargoyles on the spire and high altar are necessary parts of a Gothic cathedral.

"After all, I may have been all wrong about song-writers. Clothes may proclaim, but they should not condemn, the popular song boys. And I aim not to be cynical about them, for cynicism is nothing more than humor in ill-health.

"Up to a year ago I had never met a popular song-writer. And it was then, while in Washington, I knocked off a line: 'When hope hops high and life looms lovely,' and tried to find a rhyme for it. I tackled Philander Johnson, who does the 'Shooting Stars' for the Washington *Star*. He said there was no rhyme for "lovely." One day, a few days later, when at home, Richard Le Gallienne dropped in, and he said, 'You can't rhyme the word *lovely*.' I know all the rhymes there are, because I use them in my business.'

"But last night there wandered into the office Coleman Goetz, a young man of about twenty, and very prettily dressed. Young Goetz has written a lot of popular songs, and is at present at work providing lyrics for 'Around the Loop,' which will be presented shortly in Chicago. I told him of my experience with Richard Le Gallienne and Philander Johnson; of my line 'When hope hops high and life looms lovely,' and their inability to cap it. Young Goetz said: 'That's easy,' and without blinking an eye, he sang in beautiful style:

"'When Hope hops high and life looms lovely,
All I need is for you to love me.'

It may be that 'lovely' and 'love me' is song-writer rhyming. Anyway, when Goetz sang it, it seemed all right. Come to think of it, some of our song-writers, as I once yawped, are all gas and no meter. Grant Clarke in 'Rag-Time Cow Boy Joe,' rhymes 'cattle' and 'saddle'; and in 'I Want to be There' 'pleasing' and 'reason.'

The best that I was able to do with "looms lovely" was this:

"'Is maid made mad
By blithe beau burning—
Old girls grow glad
When youths yield yearning.
Why should she sigh
In dear days dovely,
When hope hops high
And life looms lovely?'

"What 'dovely' may signify I haven't the slightest notion, but I intended it to mean, days such as doves enjoy.

"And all this proves that I am not a song-writer—that lacking in the utmost beauty of clothes, I can't produce a moon-song."

MARIE B. SCHRADER.

REAL STYLE FROM CHICAGO

(Kansas City Independent)

Sunday night at the opening of "All Over Town" Earl Steward wore his new silk shirt sent him from Chicago by his brother Fred. I expressed superlative admiration for it—for it is some shirt—in the vague but futile hope that Earl might give it to me or perhaps sell it to me, but as already hinted there was nothing doing. Fred Steward, who sent the coveted gift, and who is not forgotten in Kaysee, has been guiding the destiny of the Princess Theater in the big city by the lake for the past two years.

Personal

BOOTH.—Hilliard Booth, the author of "The Spoils of War," in which Miss Blanche Walsh is now appearing in vaudeville, has deserted his North Carolina mountains for a brief space, and is in town with a sheaf of manuscripts of which he is successfully disposing. Miss Crystal Herne is to appear in his one-act play "The Snare." Other one-act plays which Mr. Booth now has under contract are "One Woman's Way," "The Door Between" and "The King of Melodrama."

CARMICHAEL.—W. G. Carmichael, until recently secretary to R. G. Lydiatt at the Grand Opera House in Calgary, Alta., has been engaged to act as secretary to Percy Burton. He arrived in New York this week.

HARLEY.—John Harley, business manager of Joseph Brooks's company presenting "Tribly" on tour, is seriously ill in a hospital in Buffalo from a complication of diseases. He was manager of Elitch's Garden, Denver's Summer theater, during the Summer, and is widely known in theatrical circles.

HARRISON.—Frederick Harrison, manager of the Haymarket Theater, London, was not able to make the trip with his company which is to present "Quinneys" here on Oct. 18. He will sail at a later date. Mr. Harrison's first visit to this country was in 1895, when he came as manager for Beerbohm Tree. Until 1905 he was for ten years manager for Cyril Maude at the Haymarket Theater, when that actor's greatest successes were produced. Among these were "The Little Minister," "The Second in Command" and "Under the Red Robe." During the ten years there was not a failure recorded against the theater. When in 1905 Cyril Maude left the Haymarket Theater to occupy his own newly completed theater, the Playhouse, Mr. Harrison remained in charge of the Haymarket.

HILL.—A new periodical, *Clip and Paste*, edited and published by Walter K. Hill ("Walthill") has just made its appearance. Mr. Hill, who has been writing upon theatrical topics for eighteen years, submits his publication "in good faith to dramatic editors and press agents." Judging from the newsy and breezy gossip of theatrical people in its first issue it should become one of the "first aids" to editors and agents.

NESBIT.—Cathleen Nesbit will be seen here in one of the leading roles in "Quinneys'," which opens at the Maxine Elliott Theater, next Monday night. Miss Nesbit will be recalled as a member of the Irish players in leading juvenile roles, when that organization visited this country in 1911.

OTIS.—It is with deep regret that the theatrical world learns of the serious illness of Elita Proctor Otis. For two months she has been a sufferer from neuritis in her apartments in the St. Paul Hotel, Columbus Avenue and Sixtieth Street, and recently her illness developed a serious trend. Miss Otis is one of the best known character actresses in this country and her career covers many important engagements. She played in A. M. Palmer's production of "New Blood." She was also seen in the leading roles in Charles Frohman's Adelphi melodramas, making a big success in "Sporting Life." She starred as Nancy Sikes in "Oliver Twist" and created the leading role in "Wine and Women." Other plays in which she gained popularity and success were "The Two Orphans," in which she played Madame Frochard, "About Town," "Society and the Bulldog" and "Potash and Perlmutter," in which she was seen as Mrs. Potash. Her last appearance was in the revival of "A Celebrated Case" at the Empire Theater last Spring. In 1901 she was married to William C. Camp, a broker. They were divorced in 1911.

RUSH.—At least one member of Frederick Harrison's Haymarket Theater company, London, which is to present "Quinneys" here this month, is not English. Peggy Rush, the eighteen-year-old leading woman of the organization, is a Chicago girl. She was taken to England by her parents when four months old. Her first stage appearance was in musical comedy at the Shaftsbury Theater.

PATTERSON.—Idelle Patterson has been engaged as prima donna of David Bispham's company that will appear with him in a series of matinee performances of two musical playlets, "Adelaide" and "The Rehearsal," in the Harris Theater, beginning Oct. 17. Miss Patterson sang with the Gilbert and Sullivan Opera company, of which De Wolf Hopper was the star, last season.

RICHARDSON.—Walter P. Richardson, the subject of this week's cover, is the leading man of Keith's Bronx Stock company. Though but twenty-eight years old he has had a long and varied experience. Since his debut some eighteen years ago he has acted in practically all branches of the profession. He is considered one of the most versatile leading men on the stage, portraying with equal facility and fidelity to nature, "old men characters" or "juvenile lovers." In addition to his ability as an actor, Mr. Richardson is an accomplished violinist, a fluent linguist and an all-round athlete. During his boyhood he was a professional acrobat.

PERSONAL SIDE OF CHARLES HOYT

By OTIS HARLAN

Perhaps I was the closest friend that Charles Hoyt ever had. He made confidants of no human beings, but he told me things which I am setting down here and, so far as I know, have never been published.

THE ORIGINAL "RAZZLE DAZZLE" TRIO IN HOYT'S "A BRASS MONKEY." FROM LEFT TO RIGHT, OTIS HARLAN, TIM MURPHY AND W. F. MOCK.

Were Charles Hoyt living to-day there would not be the dearth of appealing comedy there is. Both the legitimate and the motion-picture stages would undoubtedly profit by his versatile talent.

"I first met Charles Hoyt in the Neil House, Columbus, Ohio, in the Spring of 1887. He was there rehearsing his play 'A Hole in the Ground.' I amused him with some little elocutionary performances and, although I had never been on the stage at that time, he engaged me for his new play and I appeared under the Hoyt and McKee management for many years.

Otis Harlan in "A Black Sheep," a Selig Photoplay Production.

"Hoyt had a way of writing about his players' personalities, and it was while 'A Hole in the Ground' was on the boards that he wrote 'A Brass Monkey' and put me in to do the song 'Razzle Dazzle.' The writer of this song, Wm. Barton, was so pleased that he made me a present of the song: 'The Wild Man of Borneo,' which we did in 'A Brass Monkey.'

"Hoyt always produced his pieces for two weeks in the Spring around New England, then remained for a week in Jersey City, then closed for the Summer, almost ready to produce the piece without change in the Fall. Any alterations in the plot he would make in the Summer months.

"Hoyt had an unusual method of developing his plays. He would begin by telling his intimate friends about an idea and it was wonderful how he would enlarge it. Every time Hoyt told his idea he had some new comedy interest, and he built up his plays by telling the stories over and over again. He would then sit down and write an entire show in two or three days, for he had all the construction in his mind.

Hall, N. Y.

Otis Harlan in the Leading Role in "A Stranger in New York."

"I have seen Hoyt sit in our Pullman sleeper, even in the daytime, with the window shade drawn down over his head looking out but seeing nothing but the funny ideas that were tumbling out of his fertile brain. He was undoubtedly the most prolific and most successful playwright that America has ever known. He wrote all of his manuscripts in long hand, later having them typewritten.

"Hoyt was a man difficult to approach. His most intimate friends never called him 'Charley.' As a man he was cold and reserved. Frank McKee, his partner, even called him 'Mr. Hoyt.' He was also most economical with the pay roll. For three years I drew $25 weekly. He liked to split the difference in salaries. One actor demanded $40 weekly and got $35. Another asked for $35 and received $32.50. But aside from business hours, in the cafe or in the dining room, he would demand all checks. In business he was close; in social life, unusually liberal.

"Poor Charles Hoyt died in a sanitarium at Charleston, N. H., in November, 1900. Governor Rollins, of New Hampshire, had been petitioned to investigate his case by people who asserted that Hoyt was not insane, but was being kept in charge for some ulterior purpose. I had called upon Hoyt previously and knew that he was not in his right mind. I have seen him shave himself, in his later years, while wearing a hat and an overcoat in sultry weather. He was undoubtedly losing his mind for several years before any one appreciated that fact. He had a horror of the *fleur de lis*. Did he but spy the device at any time or place, he would beat a hasty retreat. He could also be quite sarcastic at times.

"Hoyt had a great fund of stories, and his humor was wonderful. Every thing seemed to strike his funny side. Even the names of his characters are studies in true humor.

"There is no case on record where Hoyt ever wrote a play for a star. He didn't like to write for people he did not know well. He started 'A Black Sheep' for William Hoey, and with reluctance. Before the contracts were signed there was a hitch and Hoyt tore up the contract. Then he sent for me. He told McKee, in my presence, that he would rather write the play around my personality. 'A Black Sheep' was a great success on the stage and will be, I predict, as great a success when released in motion pictures as a Selig Red Seal Play.

"'A Contented Woman' was written for his wife. It is as up-to-date to-day as it was years ago, for it deals with the Suffragettes. You have perhaps noticed that all of the Hoyt comedies start with 'A.' It was just another one of his peculiarities.

"It is worthy of note that one of the Hoyt plays, 'A Black Sheep,' in which I achieved one of my biggest hits as an actor, is to be released as a Selig Red Seal play. Little did I think, when acting in this comedy, years ago, that I would again star in the production in motion pictures. My first appearance on the screen is as Goodrich Mudd in 'A Black Sheep,' and I have reason to believe that my friends will be satisfied."

DRAMA INFLUENCES IN PITTSBURGH

By CHARLES M. BREGG.

For two years past the most thorough, comprehensive, and conspicuous academic as well as practical effort to teach the science of the theater, from play producing to play acting, has been in operation in Pittsburgh in connection with the most complete technical institution in the world, and has attracted but little notice in those circles where art is usually discussed and among those people who most generally regard the theater as decadent. The dramatic section of the School of Design in the Carnegie Institute of Technology is an unique center of learning in behalf of the theater as a whole. Nothing like it is to be found anywhere in the world, a fact that is only just now being appreciated by those people who occupy the watchtowers of dramatic art and the progress of the theater. A recent number of THE NEW YORK DRAMATIC MIRROR, the most intelligently conducted weekly theatrical journal in the country, devoted its leading editorial to comment upon the dramatic department of the School of Design. The tone of the editorial was, of course, primarily one of surprise that Pittsburgh should be doing such a work, but in the main a fair idea was given of the scope of the work, a list of the studies comprising all branches of theatrical art from producing and acting to architecture and business management. Editor Schrader was particularly well pleased with the emphasis that Professor Stevens is placing upon articulation and enunciation in his class instructions to pupils who propose to do stage work as actors and actresses. THE MIRROR, as, indeed, every other intelligent patron of the theater, realizes the need for betterment in the art of speech on the stage. Many a good play is spoiled for nine-tenths of the audiences by the "mouthing" of players who are so temperamental that the speaking of lines distinctly is quite outside of their purpose. This matter of clear, correct enunciation and emphasis is a hobby with Professor Stevens, and the work of teaching it in connection with the general subjects is not set down merely as a filler for the curriculum.

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"'The Mirror,' the Representative Dramatic Journal of America"—*London Pelican*

CRITIC PLAY READERS

MR. AUGUSTUS THOMAS, the American playwright and present art director of the CHARLES FROHMAN enterprises, makes a novel suggestion. As outlined by an exchange the suggestion is this:

It is Mr. THOMAS's scheme to request the dramatic critic of some newspaper of standing in each large city to act as a reader of plays submitted to the FROHMAN offices by writers from that section. Mr. THOMAS gives as his reason for selecting critics in various parts of the country, that the plays offered to the FROHMAN office are too many to be read properly by his staff, a staff which, because of its being constantly employed in reading plays, cannot properly have the freshness, the variety of interest and the sympathetic knowledge of the various sections of the country which representative local men, widely separated and occasionally called upon, would have.

Under the proposed plan, the plays referred to a critic will be those by playwrights from that section of the country which is especially addressed by his paper and of which section the critic will most likely be informed. If the critic thinks the play submitted is worthy of production and so writes to the author, the play will be read and considered by the FROHMAN office, with a view to its production.

Between the critics and the FROHMAN office there is to be no business relationship, the cost for reading the play and preparation of a report being borne by the author.

Although this seems to us a circuitous method of procedure, we not only see no objection to the general principles involved in the suggestion, but feel inclined to accord it our hearty approval.

There is, and has been for some years, an attitude between critics and managers that has been like the neutral sphere between two lines of trenches filled with fighting soldiers of opposing armies. They have, so to speak, been sniping at each other.

And why? Is it because a dramatic critic has a higher sense of importance of his calling than the judiciary? Don't we know that the most intimate relations prevail between judges and attorneys, although the judges may have to sit in trials of cases submitted by their lawyer friends?

The answer to our question seems to be that the average writer of theatrical reviews is considerably influenced by a strong sense of juvenile vanity which he fancies lifts him above common mortals and their feeble achievements.

The history of the stage in other countries teaches us that certain of the most famous critics have been the most intimate advisers of managers. If a critic is really governed by his feeling for artistic achievements, what possible harm is there in his being asked to pass upon the merits of play by a manager honestly bent on getting expert advice? Such coöperation seems in the best interest of the playhouse.

There is some danger in Mr. THOMAS's plan as revealed above. While there are possibly a dozen seasoned play reviewers in sections of the country other than New York who are competent as well as proof against managerial seductions, there are a considerable number who might be unduly influenced by the implied flattery of being asked to pass upon a play.

But the tried and trusted play reviewers of the metropolis, of Chicago, Philadelphia, Boston, etc., would be sure to give an honest opinion without sacrificing their dignity or compromising their honor. On the contrary, they would be honor-bound to be impartial, and we should read more enlightened criticisms than is possible in the haste incident to a first night without a prior acquaintance with the substance of the play to be reviewed.

Nor is there any urgent reason why the author of a submitted play should pay for having his work read by a professional reviewer. The burden should fall on the manager. If that is bribing critics—so long as everybody understands the arrangement—our point of view and manner of presenting the case is misunderstood!

If a critic cannot be trusted to pass in impartial review a play which he may have chanced to read for a manager, he is not worthy to hold the position he fills. There have always been crooked critics as there have always been crooked judges, but the exceptions do not constitute the rule.

We believe some such arrangement would do a great deal to promote the character of the plays and make for better productions, because we believe that the trained analyst is a better judge of plays than the average play-reader, or even stage-manager, who knows nothing of the literary trade and less of psychology.

TO YOUNG ENGLISH ACTORS

Editor Dramatic Mirror.
Sir:—

Possibly you will allow me space in your columns to appeal to young English actors in America. As a member of Laurette Taylor's original company in "Peg O' My Heart," I now ask all actors of English birth who are medically fit and under 40 years of age, to realize that every man is not only needed, but badly needed, to carry on this war to a successful issue. Surely the call of their country should come before the lure of the dollar. I will personally guarantee to place every man who comes over. I feel sure if our fellow Englishmen in America will answer the call, that when they do return to the glare of Broadway they will get better receptions from their managers and clubs.

PETER R. BASSETT,
Staff Captain, C. R. D.
War Office, London.

MUST HAVE "THE MIRROR"

THE MIRROR is a splendid paper, and I would be as lost without it as I would be without a daily.

FRANK CARLOS GRIFFITH.
South Poland, Me.

BOOK REVIEWS

"THE LITTLE SHEPHERD OF BARGAIN ROW," by Howard McKent Barnes.

Just as "Good wine needs no bush" it would seem that "a good play needs no book;" but the habit grows, and frequently we get the novelization before we see the play. Thus the Reilly and Britton Company, Chicago, send us a "novel based on the incidents of a play by the same title, in which Miss Sarah Padden is achieving a notable success" in the West.

While it would be manifestly unfair to judge the play from its printed advance proclamation, in which the personality of the fair protagonist is represented only by photographic scenes from the acted version, it would appear that Miss [illegible] has succeeded in doing what Rose Stahl stalled at—put the "pep" into "Maggie Pepper" under another name; likewise augmented Edna Aug's little classic of the suds, and with the aid of a little "Potash and Pearline" achieved that literary impossibility—"the romance of the department store." Therefore, while the novel itself will never set the North River afire (possibly because it floats less inflammable scum of commerce than the Chicago River), it is highly probable from all reports that Miss Padden's personality and spontaneous command of the idiom of the dry goods district can make even such a mongrel title as "The Little Shepherd of Bargain Row" acceptable.

At any rate, we approve her pronunciamento: "I can't forget that I started right at the bottom—I'm too proud to forget! Every time I smell laundry soap it makes me throw back my shoulders and stick out my chin!" (N. B.—This is not an advertisement for "Chin-Chin," in spite of the somewhat Mongolian sentiments of the once "washee-washee" lady.) But, some of the exalted persons who are "too proud to fight," as well as those who are inclined to be forgetful of their forebears, old friends, debts, etc., would inhale a few sniffs of Sarah Padden's powerful, if not poetic, soap, it might strengthen their spines and memories.

FIVE PLAYS, by Lord Dunsany: The Modern Drama Series, edited by Edwin Bjorkman; published by Mitchell Kennerley, New York.

"It must be gr-r-a-and to be a Lor-rd and write plays raga-ardless," as Mr. Dooley, who was a neighbor of Lord Dunsany, from the County Meath, Ireland, might remark on perusing this highly imaginative little volume.

But why "plays" rather than moral fairy tales in form of dialogue? Admitting all the complimentary things Mr. Bjorkman says in introduction as to the literary merits of Edward John Moreton Drax Plunkett, Lord Dunsany, (excepting the intimation that he has inherited the mantle of Maeterlinck, which Maurice still continues to wear right gracefully), the conviction remains after reading four of these five fanciful plays, that they are not really dramas, but Hibern-Arabian Nights Tales, constructed on classic Greek lines, and with a dash of Ibsen bitters to make them bite. This conclusion, in spite of the fact that several, like "The Gods of the Mountain," "King Argimenes," and "The Golden Doom," possess that *sine qua non* of the drama, suspense; and the statement that all of them have been played, by the Irish Players, Iden Payne, and other venturesome producers, including unidentified managers in "a number of Russian cities."

"The Glittering Gate," by the way, would suit that Country Theater in California, where the back-drop is the star-lit sky itself; but the plot of a brace of dead burglars trying to break into Paradise is gruesome to the verge of the grotesque—burlesque, if the laughter of the mocking devil "off stage" be not uttered by another Lewis Morrison of "Faust" fame. "The Lost Silk Hat" is a very light curtain-raiser, and could have been included in this imaginative little book only by way of contrast. After all, Lord Dunsany's chief contributions to dramatic literature are the novel and sonorous names he has coined for his characters; but long may he live to add to the list of Gold and Green Fairy Tales. W. H.

EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers, will be advertised in THE MIRROR'S letter-list or forwarded to their private addresses if on file in THE MIRROR office. **No questions answered by mail.**]

I. C. MULLIKEN, Madison, N. J.—B. is correct. The Brown Brothers wore Yama Yama suits in "Chin Chin."

CRESCENT FAN, Brooklyn, N. J.—We do not know where Gertrude Rivers is at present.

I. J. W., New York City.—We do not know what Joyce Fair intends to do this season.

ALICE HURLEY, New York City.—Sorry, but we can not give you the information you desire.

H. A. Co., Marion, O.—Richard Mansfield was Peer Gynt in the play of the same name.

A. K. R., Philadelphia, Pa.—"Man's Friends" was presented in New York City at the Astor Theater on March 24, 1913. Ernest Poole is the author. In the cast were: George Fawcett, Frederick Burton, Katherine Grey, Vincent Serrano, Roy Fairchild, Lily Cahill, Harold Russell, George Backus, Zita Rieth, P. S. Witham, Robert Clugston, H. E. Jewett, Le Roy Clemens, Antonio Nash and Henry Gerard.

H. L. C., New York City.—The premiere performance of "The Little Damozel" was given at Washington, D. C., in September, 1910. It was presented in New York City, at the Comedy Theater, on September 24, 1910 with the following cast: Cyril Keightley, George Graham, Frank Lacy, Henry Wenman, Henry Vogel, Harry Fraser, Raphael Newman, Harry Child, Mary Corse and May Buckley. (2) Billie Burke made her debut in New York with John Drew, as Beatrice Dupre in "My Wife" at Empire Theater, August 31, 1907.

S. M. McD., Rowley, Mass.—(1) Gretchen Lyons was Hope Langham in "Soldiers of Fortune." (2) Anna Belmont was Cissy in "What Happened to Jones." (3) "The Rector's Garden" was given in Boston in August, 1903 with the following cast: Robert Edeson, Ellen Burg, Harry Harwood, Richard Bennett, Louise Galloway, Edwin Brandt, Dorothy Tennant, Richard Sterling, Eliza Mason, Frazer Coulter and George Fox. (4) In "Hanson's Folly" were: Jane Rivers, Harrison Ford, Patty Allison, Richard Sterling, Florence Lester, Taylor Holmes, Charles Sturgis, J. W. Benson, T. J. McCrane, Grace Thorne, Harry Harwood, Frank Mayne, Sydney Ainsworth, Frazer Coulter, John Bradley, Eleanor Carey, Dorothy Tennant and Harrison Ford. We have not space enough to give the cast of characters.

PROTESTS AGAINST "UNCLE TOM"

WORCESTER, MASS., Oct. 7, 1915.

Editor DRAMATIC MIRROR:

SIR.—Continually we hear managers of good shows complain of a very disastrous season, we see fine productions going to the store house, and hear of many actors who are out of employment, but "Uncle Tom's Cabin" goes on forever.

"Uncle Tom's Cabin" was a good play in its day, and many of our prominent actresses point back in their careers to the roles of Little Eva or Eliza as their early successes. But the show has changed a lot since.

A few weeks ago it played in my city, as it does every year. Like the forecasts in the "Old Farmer's Almanac," we can say, "Expect 'Uncle Tom's Cabin' about this time." Each visit we wish to be the last. The play is no longer sad, it is a joke. The going to heaven of a rather buxom Eva on a kitchen table, the "ferocious bloodhounds" yawning on the stage, the painted cakes of ice, and the beating of Uncle Tom to the strains of the bass drum, are some of the things that make this old play a standing joke. A gentleman said to me, "I thought 'A Pair of Sixes' and 'Twin Beds' were two exceedingly funny plays, but I laughed more at 'Uncle Tom's Cabin' then either of the other two."

The "moral codes" of city officials will stop the showing of some productions that are really artistic, or else will not allow certain parts of a play to be shown because they will debase our morals. Why do they not stop the appearances of a play that makes a joke of history, that makes a farce out of slavery? The negroes would be justified in rising up against a performance of this sort.

The appearances of "Uncle Tom's Cabin," thus produced, are not only an insult to the community in which it is shown, but an insult to the memory of Harriet Beecher Stowe.

Sincerely yours,
FRANK H. ORDWAY.

HIGH PRAISE FOR THE MIRROR

(The Bookseller and Stationer)

THE DRAMATIC MIRROR, published weekly in the interest of drama, vaudeville and motion pictures, well deserves its continued success. Thoroughly covering the amusement field, progressive in its policies and maintaining a high standard, it is, as a matter of course, a prime favorite.

REV. WILL W. WHELAN.

Will W. Whalen, whose new play, "Ill-Starred Babble," is attracting considerable attention, has turned out to be a young Catholic priest. Father Whalen thinks the pulpit and stage ought to work together. Now Lida McMillan has bought his first vaudeville sketch, "The Primitive Woman," and will use it over the big time, and the Balboa Film Company of Long Beach, Cal., have secured a five-reel story from the same author for Jackie Saunders. Just the day after Father Whalen signed for Miss Saunders, Maude Fealy wrote to him asking for the rights of the same picture. So it looks as if Father Whalen as a playwright has come to stay. June Congreve has the title-role in "Ill-Starred Babble."

HAROLD CHAPIN VICTIM OF WAR

Harold Chapin, American actor, dramatist and stage-manager, has been killed in action in France, according to dispatches received here Oct. 8.

Harold Chapin was born in the United States, Feb. 15, 1886. He was educated in England and made his first appearance on the stage at the Memorial Theater, Stratford-on-Avon, at the age of seven, playing the role of Marcus in "Coriolanus," with the Benson Players. Later he became stage manager for Granville Barker, serving in that capacity at the first English production of "Iphigenia in Tauris."

Since 1910 Mr. Chapin had devoted his attention to playwriting. His works include, "The Dumb and the Blind," and "Art and Opportunity," in which Marie Tempest appeared, and "The Marriage of Columbine" which was the opening production of the Punch and Judy Theater last season.

PEOPLE'S SYMPHONY CONCERT

Ethel Laginska, the English pianiste, is announced as the soloist for the first orchestral concert of the People's Symphony at Carnegie Hall, Sunday afternoon, Oct. 24. She will play the Hungarian Fantaise of Liszt. Mr. Arens has arranged a programme to include Tschaikowsky's Fifth Symphony, an air from the Bach Suite, and the Egmont Overture of Beethoven.

To celebrate the sixteenth anniversary of the founding of the People's Symphony, the prices have been still further reduced, over 700 seats being offered at ten cents. Tickets have been placed on sale at Macy's as well as at the office of the society, 32 Union Square.

MONTAUK REDUCES RATES

BROOKLYN, N. Y. (*Special*).—Cyril Maude appeared in "Grumpy," having a very successful opening at the Montauk. This engagement will be followed by "The Show Shop," "Song of Songs," Elsie Ferguson in "The Outcast," "Henry Miller and Ruth Chatterton in "Daddy Long Legs," and Julian Eltinge in "Cousin Lucy."

Manager Louis Werba has announced a new policy for the Montauk in reduction in price, the highest priced seat being $1.00.

An event which will be looked forward to by the patrons of this theater is the engagement of Mr. Andrew Mack on Nov. 8th when he will present for the first time in New York City his new play "The Irish Dragoon," in which he appears in the title role. LEONARD BONIEL.

"ALONE AT LAST" TO-NIGHT

The first performance of "Alone at Last" will take place to-night at the Shubert Theater. Marguerite Namara will sing the prima donna role.

TO STAR BOHEMIAN SINGER

Helena Zaruba, a new prima donna who arrived recently from Bohemia, will be starred this season in a new musical play.

PAVLOWA SEASON PLANS

New York Engagement Begins Oct. 25, With "Dumb Girl of Portici"—Repertoire Announced

The Boston Opera company, which is appearing this season in conjunction with the Pavlowa Ballet, will open its engagement at the Lexington Theater, Monday, Oct. 25, with Auber's "The Dumb Girl of Portici," more often presented under the title of "Masaniello" in Europe. This work has not been given in this country in twenty-five years. The one mute character, the title role, is assumed by Anna Pavlowa, while the other parts are assumed by Giovanni Zenatello, Felice Lyne and other vocal stars.

The repertoire will include Montemezzi's tragic opera, "L'Amore dei Tre Re"; important portions of Gluck's "Orfeo"; Puccini's "Madame Butterfly," in which Madame Tamaki Miura, the Japanese lyric soprano will sing the title role, and a new ballet, "Snow Flakes," from Tchaikovsky's "Nut Cracker" suite.

Other interesting programmes will be Bizet's "Carmen" with Maria Gay in the title part; "Othello," with Zenatello in the title part, and with divertissements by Mlle. Pavlowa and her associates; "Faust," including its complete ballet; "Walpurgis Night," which Mlle. Pavlowa introduced here last year; "Rigoletto," with Felice Lyne in the role of Gilda, and "Pagliacci," with the Delibes ballet of "Coppelia," and others.

"IRISH DRAGOON" IS THE TITLE

"The Irish Dragoon" has been selected as the title of the new play by Theodore Burt Sayre, in which Andrew Mack will star this season.

The piece is a new version of Charles Lever's romantic novel of the 1812 period, when England was engaged in her Colonial wars.

"TO-NIGHT'S THE NIGHT" ON TOUR

"To-night's the Night" began a road tour in Albany last Thursday night under the direction of the Shuberts. In the company are Laddie Cliff, Audrey Maple, Dorothy Maynard, Phyliss Maude, Alice Gordon, Rena Parker, Cyril Chadwick, Stuart Baird, Alfred Heming, Wilfred Seagram, Philip Travers, Edward Nainby, and Cecil Lovelly. The play is booked for an early appearance at the Illinois Theater, Chicago.

FORBES-ROBERTSON OPENS

Sir Johnston Forbes-Robertson and supporting company, which includes Laura Cowie, began the final half of his farewell tour of America at Richmond, Va., Monday, Oct. 11. His repertoire will include "Hamlet," "The Passing of the Third Floor Back," and "The Light That Failed."

E. S. WILLARD SERIOUSLY ILL

LONDON (*Special*).—E. S. Willard, the actor-manager, is seriously ill at his home here.

Mr. Willard has not been seen on the stage since the conclusion of his American tour in 1906, with the exception of occasional appearances for charity.

MAY ROBSON IN "AUNT MARY"

May Robson opened her season at Stamford, Conn., Oct. 7, under the direction of Ed. R. Salter, with a farewell revival of her greatest success, "The Rejuvenation of Aunt Mary."

Mr. Salter will manage Miss Robson for the next five years. This season she is booked solid to July 1.

OFFERS PRIZE FOR BEST POSTER

Charles Hopkins, director Punch and Judy Theater, offers $50 for the most original and artistic poster of "Treasure Island." The sketch must be in colors and tell the story of the pirates and the buried gold. The award will be made on Oct. 15.

LEFFLER AND BRATTON'S PLAY

Leffler and Bratton have acquired for immediate production a new play by George V. Hobart and William K. Semple, entitled "Stop That Man." The piece is described as "something different."

"STOLEN ORDERS" CLOSES

"Stolen Orders" closed at the Manhattan Opera House last Saturday night after nineteen performances. The Chicago Tribune's motion pictures of war scenes are now being shown at the Manhattan.

"LAW OF LAND" ENDS TOUR

The tour of George Broadhurst's play, "The Law of the Land" was brought to an end in St. Louis on Saturday night after four weeks of engagements. Julia Dean was the leading member of the company.

OPERA COMIQUE AT PRINCESS

A season of French Opera Comique is to be given at the Princess Theater. Among the principals will be Einar Linden, a Danish tenor, and Greta Torpadie.

MISS BARRYMORE AT LYCEUM

Ethel Barrymore in "Emma McChesney and Company" will be the new attraction at the Lyceum Theater, succeeding Marie Tempest who will close her New York engagement on Saturday night, to go on tour.

ACTORS' EQUITY ASSN.

A. E. A. to Fight Grafters Who Prey on Chorus People—Printing of a Monthly Considered

Actors Equity Association

At the last meeting of the Council held in the Association's rooms, Suite 608, Longacre Building, on Oct. 4, the following members were present: Mr. Francis Wilson, presiding; Messrs. George Arliss, Charles D. Coburn, Edward Connelly Jefferson De Angelis, Edward Ellis, Frank Gillmore, Howard Kyle, Grant Stewart and Richard A. Purdy.

New members elected:

Laura Bennett	Siebel Layman
Lucy Cotton	Ernest Lynds
Mary Forbes	Adrienne Morrison
Alice Gordon	George Henry Tilton, Jr.

The committee appointed at the meeting of Sept. 28, with Grant Stewart as chairman, to consider the question of life membership in the A. E. A., reported in favor of the proposal. The report was accepted unanimously and the required steps will be taken to put a provision in the by-laws for life members.

Pursuant to the instructions of the Council the corresponding secretary has sent a letter of appreciation to A. Paul Keith for his action in devoting seventy-five per cent. of the gross receipts of three performances at his theater in Portland, Maine, Sept. 18 and 19, to an opera company then playing the house. The company's well-meaning manager was in unfortunate straits and Mr. Keith's generosity relieved all the actors, singers and chorus people from a distressing situation.

"As you have done it unto the least of these so have you done it unto me." Conscious of the perfect truth of this aphorism, we have always felt it our duty to extend a reasonable measure of service to the "extra" or chorus people that appeal to us. They seek our aid they say "for the sake of the profession," and add, quite correctly, "more than one of whose luminaries began his career by carrying a spear." For a long time our office has been aware that certain agents in New York exact an unlawful fee from "extra" people, taking as much as one dollar each week, so long as the employment may last, from those receiving $8 in wages and 50 cents each week from those receiving $4. The statute limits the agent's total fee to a sum equal to one half of one week's wages. Any agent against whom extortion of this nature can be proved must forfeit his license. The Association stands ready to accept affidavits from persons who have been victims of such grafting and to present the evidence to Commissioner Bell, having his assurance that he would act upon it swiftly.

"The Ethiopian in the wood-pile" regarding the evil of excessive agents' fees is indicated by a paragraph in a written complaint we have before us, to wit:

Many of those employed as "walk-ons" in the big production there (naming a New York theater) are persons of experience as actors, the cruel deprivations of last season having forced them into working for a miserable pittance. They have been told, that unless they submit to the deduction of illegal fees from their weekly pay, for the entire season, they can "get out."

Some of these people were engaged at the theater and never saw any agent. Yet they were told they must pay a fee "of $1 each week." How do they share it?

In the early stages of the Association a well-known writer for the theater said to one of our officers: "I know you fellows are right. You have been easy marks. To illustrate what I mean, a theatrical agent said to me awhile ago: 'You ought to put on one of your own plays; it wouldn't cost much. I could get some second-hand scenery, block printing and newspaper advertisements and a stage director for so much money (mentioning a minimum amount), and it's a simple thing *to get plenty of actors for nothing!*'"

The Association means to overcome such a truculent attitude, as this story shows by educating, so far as may be, all actors up to a fair sense of their value. And in doing this we shall keep ever before their minds that it is essential for each of us to be able to put himself in the manager's place if we are to maintain equity. In short, the honest man in the theatrical business need never fear the A. E. A. It is his friend. But our Association is the determined foe of the crook manager and aims to instill a wholesome fear into his heart.

Edward Ellis, chairman of a committee that is collecting estimates and other data for the guidance of the Council, in passing on the practicability of printing an A. E. A. monthly publication, will report at the next meeting. The project will most likely be consummated.

By order of the Council,
HOWARD KYLE, *Corresponding Secretary*,
GRANT STEWART, *Recording Secretary*.

FORTUNE FOR ACTRESS

Eleanor Pendleton Davidson, who, four years ago, was married to Louis Marshall Ream, has been made independent of the stage as a means of livelihood through her former husband's father, Norman B. Ream, a multi-millionaire. Mr. Ream, who was one of the directors of the Baltimore and Ohio Railroad, died last February and the provisions of his will were kept secret until recently when the facts became known that Miss Pendleton and young Ream were divorced and a settlement had been made on the actress.

ON THE RIALTO

To prove a sense of humor is not entirely lacking in England at the present time we submit the following advertisement from London theatrical papers of the Johnson-Willard fight pictures:

"A BIGGER ATTRACTION THAN ZEPPELINS
They Won't Rush Out of the Theaters to See the Fireworks if You Have the
JOHNSON vs. WILLARD
£10,000 Fight Film on 'Top.'"

"Peg o' My Heart" seems destined to go on forever. There are four companies playing throughout the United States and two in England. And a company will shortly be sent to Australia. Quite naturally, actresses of Irish extraction are selected for the title roles in these productions. The four American companies are headed by Rea Martin, Florence Martin, Dorothy Mackaye and Kitty O'Connor. In London our own Laurette Taylor is still attracting capacity audiences to the Globe Theater, while in the English provinces Sara Allgood, remembered here as the bright particular star of the Irish Players, is seen in the leading role. When the play is presented in Australia, Peg will be acted by Eithne Magee, also formerly a member of the Irish Players, and who will be recalled as the impulsive Pegeen Mike in Synge's "Playboy of the Western World."

In another column we print an item of interest to managers—the scheme of Mr. Hall, of Oklahoma, for a condensed acting version of Shakespeare, suitable for stock production on the Bard's Tercentenary. Possibly the fact that Mr. Hall lives in Oklahoma first suggested the idea to him, for there has long been a demand for a deodorized "Othello" south of Mason and Dixon's line, where Shakespeare's black-and-white tragedy is about as popular as "Uncle Tom's Cabin." Indeed, its attempted presentation at Alexandria, Va., almost within the shadow of the National Capital, came near inciting a regular riot not more than a double decade ago. Trouble was started when Dave Bangs, who was an actor by consanguinity (being a younger brother of Frank Bangs, of "Silver King" fame), organized a company of Washington amateurs (mostly government clerks by day and actors after sundown), and invaded ancient Alexandria. It was Court week, or county fair time, or some such festal occasion, so a large audience of F. F. V's. assembled at the theater to listen to Shakespeare, whom they believed respectable, because he was a Warwickshire Squire. Even "Othello" might have passed muster had Mr. Bangs not made him up with burnt cork, considerably blacker than the Moor was ever painted. The audience sat through the first act in a state of stunned surprise; but at the fall of the curtain Col. Culpeper, of Culpeper Côte House, arose and remarked in accusing accents: "Citizens of Alexandria—if you all'low to pehmit this disgraceful drama of miscegenation in yo' midst, I shall be obliged out of self-respect to withdraw from this assemblage."

The Colonel was mollified by being made Chairman of the Vigilance Committee, which was organized on the spot, and made the suggestion:

"I move that we remove the T from "Othello" and feed this actor-fellow the rest of it—dressed with tar-and-feathers and planked on a fence rail."

"As a matteh of precaution, and to make the record clear," objected Col. Botetourt, "I suggest that we put a rope around his neck and douse him in the Potomac befoah we hang him, to see if he's black or mulatto."

Col. Fairfax favored "something lingering, with boiling oil in it," a la "The Mikado."

Luckily the sable star of the evening, who had been lingering in the wings, wondering why he didn't get a curtain call, overheard this debate, and achieved a prompt exit via the stage door.

"Stay not upon the order of your going, but go at once," was his cue, which he enacted to the cheers of all Alexandria close at his heels. Clad only in stage costume, and being a good runner, Mr. Bangs beat the mob to the river bank, where luckily he found a loose row boat; otherwise the tragedy of "Othello" might have had worse than a farcical ending that time.

THE FIRST NIGHTER

"THE TWO VIRTUES"

Comedy in Four Acts by Alfred Sutro. Presented by Mr. E. H. Sothern at the Booth Theater, Oct. 4.

Jeffery Panton ..... Mr. Sothern
Claude Jervoise ..... Orlando Daly
Mrs. Guilford ..... Charlotte Walker
Lady Milligan, sister of Jeffery Panton, Haidee Wright
Mrs. Jervoise ..... Pauline Whitson
Alice Exern ..... Blanche Yurka
Baylis ..... Arthur W. Ash
Mary ..... Florence Phelps

The scenes are laid in London. Act I.—Jeffery Panton's house on Campden Hill. Act II.—Mrs. Guilford's in Chelsea. Act III.—Jeffery Panton's house on Campden Hill. Act IV.—Mrs. Guilford's in Chelsea.

Alfred Sutro, who is best remembered for one play, "The Walls of Jericho," discusses the social question in "The Two Virtues" with a good deal of finesse which he manifested in his first comedy. It has no startling thesis, as some were led to suppose, but it has a heap of wit and two exceedingly sympathetic characters. In "Mrs. Dane's Defense," the woman is broken on the wheel of a legal inquisition. The veil is pitilessly torn from her past to serve the conventional demands of society. The Mrs. Guilford of Sutro is another Mrs. Dane under happier auspices. But Mrs. Guilford is not the leading character. It is Jeffery Panton—forty-five, gray, heir of an immense fortune, but a radically eccentric, unconventional book worm, and extremely shocking to his aristocratic elder sister, Lady Milligan.

Panton still worships the memory of a lady who jilted him and married a poet, Claude Jervoise, who has no doubt of his own future but doubts that Swineburne will live. At forty-five Panton still treasures the picture and one glove of his idolized Juliet. Mrs. Jervoise, who is really a very silly young woman, visits Jeffery in his seclusion—he has for years been writing a history of historians—and confesses to him that her poet-husband has become unaccountably fascinated with a lady of shady reputation, a Mrs. Guilford. Knowing how Jeffery adores her, she rashly presumes upon his chivalry to go to Mrs. Guilford and put a stop to the flirtation or worse, although she hasn't deigned to look in upon him in four years. Jeffery naturally demurs; but he is soon in such a dilemma to get rid of his once adored inamorata that he promises to do his best.

And this brings us to the quiet retreat of Mrs. Guilford, who is living very modestly with a lady companion who is a friend of the lady detective whom Mrs. Jervoise has engaged to shadow her poetic husband, and from whom she has meanwhile learned the programme regarding Jeffery Panton's intention to call upon her.

So Jeffery calls. He tries to make his mission as considerate of Mrs. Guilford's feelings as possible, but he makes a pretty good mess of it in his simple-minded way (much to the amusement of his hostess), until he discovers a volume of rare history on Mrs. Guilford's writing table, when every thought is knocked out of his head but his passion for historical books. He quickly discovers that Mrs. Guilford is a lonely sort of woman whose expenses are paid by a benevolent old New York gentleman of seventy-two whose grandchild she nursed through a spell of sickness. In the same impulsive way he makes her an offer to become his collaborator—dispossesses, as it were, the benevolent old New York gentleman and takes her home to his studio. Here we behold them working together in great harmony until Lady Milligan intrudes upon the scene and casts a bomb by exposing Mrs. Guilford's past, naturally assuming that "the designing creature" has woven her tentacles around Jeffery and is about to draw that eccentric but wholly likable innocent into a vortex of scandal and infamy. In a scene of satirical give-and-take between the two women, in which they cut each other as with rapiers, we discover that Mrs. Guilford was once married to an old lord of about seventy-five and eloped with a youth who afterwards deserted her. After that every man's hand—especially the ladies'—was against her, and she drifted from pillar to post without being able to cast out a sheet-anchor for a mooring.

Having finished her battle royal with Lady Milligan—cut to the quick but with head erect—she bids the company a lofty and frigid farewell, including Jeffery, poor fellow, who has in vain tried to interfere and protect his collaborator from the vindictive undercuts of his vitriolic sister, not caring a hang about Mrs. Guilford's past, but only absorbed in her marvelous genius for assistance in the science of history. Now comes a scene with his sister which is interesting, in which Lady Milligan cynically suggests that since he is so prepossessed with this adventuress he might possibly be thinking of making her his wife. By Jove! that puts the notion into Jeffery's head. In answer to Lady Milligan's theory that a woman's greatest possession is chastity, he says no, not chastity but charity. And heedless of Lady Milligan's insinuations, he heads for Mrs. Guilford's modest dwelling and pops the question. Of course she is completely taken aback; she thinks he is joking, but his offer is so generous that she promises to forget the humiliation visited upon her in his home and to return next day in her old capacity. But Jeffery has slept upon the matter twenty-four hours, and no matter how Mrs. Guilford tries to save him from herself, he will compromise on no terms except complete surrender to his wishes—and she surrenders.

It is a delightful little comedy of wit and character, whose greatest charm is afforded by the opportunity for the principal players to do some adroit acting. The many admirers of Mr. Sothern will not be disappointed by his return to comedy. As Fenton he denotes all his skill in applying color in a charming blending of light and shade, in those half-tones that make a character complete and comprehensive. We have many actors in comedy who can give us the obvious, but there are precious few who with Sothern can fill gaps and intervals of silence with eloquent suggestions and expressions. In this his work is fascinating and beguiling, and his performance is such that even with what is lacking in the play itself in one strong central situation or high light, he never suffers the interest to flag even for a moment. Miss Walker is highly interesting in the character of Mrs. Guilford. We regard her melancholy in the first act as somewhat overemphasized, but her playing of the part gains in strength and verity with her increasing vivacity—and you should always see Charlotte Walker in a role in which she can give way more or less to her natural buoyancy. Haidee Wright gives one of her graphic portraitures as Lady Milligan, one of those domineering, high-bred women who can brook no contradiction. Her scene with Mrs. Guilford, in which she exposes her past, and another with the silly Mrs. Jervois, in which she first invites her to "her Thursdays" and then cancels the invitation because the absurd thing hasn't sense enough to respect Lady Milligan's prejudices, provide moments of intense interest. Blanche Yurka is admirable in the part of the dependent companion of Mrs. Guilford and Pauline Whitson gives special emphasis to Mrs. Jervoise's exagerated simperings. Mr. Daly doesn't look the soulful poet destined to eclipse Swinburne, but he acts the part well.

"THE BARGAIN"

A Drama in Four Acts by Herman Scheffauer. Staged by Byron Ongley. Produced by the Shuberts at the Comedy Theater Oct. 6.

Sarah Lusskin ..... Dorothy Donnelly
Sam Lusskin ..... Forrest Winant
Rebecca Lusskin ..... Josephine Victor
Simon Lusskin ..... Louis Calvert
Leonard Scribner ..... Eugene O'Brien
A Young Man ..... Charles Mather
A Little Girl ..... Blanche Burns
Louis Scribner ..... John Flood

Notwithstanding certain obvious defects in construction, "The Bargain," which came to New York last Wednesday night via London, is one of the most interesting dramas of the year. Full of purpose, strength and character, it reveals unusual promise on the part of Herman Scheffauer, the young Hebrew who wrote it. The eternal conflict between age with its social, religious and racial prejudices, and youth with its optimism and ready acceptance of the new and revolutionary, serves as the theme. The same idea was presented in "The Younger Generation," "Milestones," and "Rutherford and Son," but whereas the authors of those plays presented the struggle as one of a social character, Mr. Scheffauer weaves his conflict about an individual whose racial and religious pride is so invincible that not even the force of love—brotherly or paternal—can break it down.

For three acts "The Bargain" is a moving, compelling tragedy, but in the fourth Mr. Scheffauer throws a sop to that Cerberus of the drama known as convention and sends his audience to the cabarets in a happy though unsatisfied frame of mind. The author has treated his subject for the major part of the play with a dramatic instinct, a poignancy, a fresh observation and a directness that are admirable, but at the end, with an eye on the box-office, he lays them aside and plays so fast and loose with logic that his effort loses considerable of its force.

The scene of the play is laid in Simon Lusskin's pawnshop in the lower East Side of New York. Simon—an excellently drawn character—is an orthodox Jew of the old order. Generous to his fellow-man, loyal and loving to his family, compassionate, just, law-abiding, proud of his good repute, he represents the better class of citizens among his race.

Though long a resident of this country he is, however, unappreciative of American ideals and resents their spread to his family. His son, Sam, brought up in New York, has never inherited his racial and religious prejudices, but hearkens instead to the call of Wall Street where he hopes to become a millionaire along with his Gentile comrades. His young second wife, Sarah and his daughter, Rebecca, have also mingled freely with the outside world and are indifferent to the traditions of his faith.

Rebecca, unmindful of her father's intense hate of Gentile alliances, has fallen in love with Leonard, the son and heir of Louis Scribner, a Wall Street banker, and employer of her brother Sam. They have met on the East Side where he has come in search of types for portrait painting.

Sam, a self-pitying weakling, has speculated with $7,000 of the Scribner funds. Desiring to make good the loss, he steals a valuable necklace from his father's safe, which has been conveniently left open by his sister, who has left the shop to keep an appointment with her lover. Returning from her assignation she is confronted by her father, who indignant at tell-tale shadows on the window, forces her to confess that she has yielded to Leonard under promise of marriage. Discovering the loss of the pearls, he also accuses her of theft, but here the son obligingly enters and announces himself as the robber. In his despair and rage over the shattering of his ideals he is driving his children from the house as the second act reaches its climax.

One would believe that Simon's cup of misery is running over by this time but such is not the case, for in the next act his wife, Sarah, unable longer to endure the drab monotony of her life, leaves him to seek histrionic fame on Broadway. Then enters the millionaire Scribner to announce that his son, Sam, is an embezzler. Simon, thereupon, confronts the banker with the information that his son, Leonard, has done him an irreparable wrong by seducing his daughter, Rebecca. Scribner suspicious of blackmail, defends his son but, to no avail, for Leonard enters with the girl and declares his intention of marrying her forthwith. Here it is that the incident of the "bargain" occurs. Attempting to find a way out of the situation, the millionaire proposes to overlook Sam's wrong if Simon will forgive Leonard's offense. The old Jew, thereupon, pours his wrath upon the man who could balance his daughter's honor with a sum of money.

From this point on the note of insincerity enters into the play. Simon's wife, disillusioned, returns; news comes of Sam's prosperity in the wheat fields of Canada, and Leonard and Rebecca appear to ask Simon's blessing upon their union. The old pawnbroker, however, remains faithful to his beliefs to the last and refuses to give a Jew's blessing. But he does extend a parental one. And the play ends with happiness complete in the Lusskin home.

An excellently balanced company gave one of the best representations of a play seen this season. A very triumph was recorded for Louis Calvert as the old Jew and Josephine Victor as Rebecca. Mr. Calvert gave an eloquent study, exhibiting dignity and humor and tragic passion. Miss Victor acted with a naturalness and a nice repression that were indeed effective and her picture as the young Jewess, who loved not wisely but too well, was as impressive as it was appealing.

Dorothy Donnelly made Sarah a langourously interesting dreamer. Forrest Winant gave a good account of himself as the restless and ambitious Sam. Eugene O'Brien was a manly and convincing Leonard, and John Flood made Louis Scribner the embodiment of aristocracy.

"MISS INFORMATION"

Comedy with Music, by Paul Dickey and Charles W. Goddard. Music by Jerome Kern. Staged by Robert Milton and Produced by Charles Dillingham, Cohan Theater, Oct. 5.

Mrs. Cadwalder ..... Annie Esmond
Joan, her daughter ..... Vivian Rushmore
Jack Cadwalder, her son ..... Howard Estabrook
Bob Dunston, an American novelist ..... Eugene Revere
Ewing Francis, a book-sleuth ..... David Todd
Dennis Gilliecuddy, an insurance detective ..... Francis D. McGinn
Michael Breshnehan, a police inspector ..... Melville Ellis
Benny, the valet ..... Frank Rainger
Marie, a maid ..... Leavitt James
Messenger Boy ..... Julia Bruns
Jules Bancourt, pianist at Fychere's ..... Albert Lamson
Elaine Foazane ..... Irene Bordoni
The Crystal Reader, the Lady of the Black Mask ..... Paulette Antoine
Radeau ..... Thomas De Vassey
Dorothy Marsden, from Poughkeepsie ..... Elsie Janis
A Poet ..... Diane Oste
An Artist ..... Reynolds Sweetland
A Sculptor ..... Albert Stuart
A Nihilist ..... Frank Furlong
Dot, from Nowhere ..... Smead Alvord

Act I.—The Cadwalder home, New York city. Act II.—Bob's apartment in Paris. Act III.—At Fychere's Midnight Restaurant, Paris.

While we cannot wax enthusiastic over the kaleidoscopic or kinematographic melodrama which the authors have prepared for Miss Janis, there is so much that is charming in the performance of the versatile young artist who heads the cast that there is no occasion for regret when the curtain finally descends on the moving scenes. In the role of a detective who undertakes to recover a stolen necklace, Miss Janis assumes seven disguises and presents herself in so wide a range of contrasting characters that one is impelled to forget that the farce through which she moves with so much vivacity and grace is merely a vehicle intended to show her skill.

The piece satirizes the craze for publicity among society women, for Mrs. Cadwalder has her son, Jack, break open the house safe and hide her $20,000 necklace, in the trustful expectation of developing an innocent fraud into a big publicity scheme. Unfortunately the necklace falls into alien hands, and the three acts are devoted to a steeplechase for the recovery of the jewels, in which reporters, detectives and a sensational novelist together assume the functions of persistent sleuth hounds trailing the lost gems.

The chief actor in all this confusion is Dot, a telephone girl, who assumes all forms of disguises and is placed in all sorts of more or les thrilling situations, all of them bringing her nearer and nearer to Jack, who falls in love with her. The scenes carry us from New York to Paris, and in the last act Miss Janis puts the finishing touches to her work by a series of excellent specialties. Two of her best impersonations are that of a messenger boy in a rubber coat and sou'wester and of a German housemaid. So misleading are her changes that her identity is not easily established until she has been on the stage a while. Her radiant smile and exuberant good nature contribute materially to her successful assault on the affections of her audience.

Jack is well played by Howard Estabrook and Maurice Farkoa scored his usual success as an ebullient Frenchman who sings love songs with seductive emotionalism. Irene Bardoni forms a feature for her soulful eyes and a fine personality, and Francis D. McGinn is excellent as a detective. Melville Ellis is in the cast with a pianologue, and several other specialties are introduced with good effect.

WASHINGTON SQ. PLAYERS

Four One-Act Plays, "Fire and Water," "Night of Snow," "Helena's Husband," and "A Yankee Fantasy." Presented by the Washington Square Players at the Bandbox Theater, Oct. 4.

After viewing the four plays with which the Washington Square Players opened their second season at the Bandbox, we have reached the satisfying conclusion that this organization of artists, actors and writers has not sacrificed its artistic aims upon the altar of commercialism. Frankly, we had been skeptical. When we read that the Players, encouraged by the success of their first season of fine, careless raptures, were to enter the lists of commercial producers, we feared that novelty, unconventionality of treatment and simplicity of representation would no longer be the trade-marks of their plays; that, preferring money in the box-office to ideas on the stage, they would present a programme as uninteresting, as obviously theatrical, as lacking in freshness—and quite as popular—as last year's crook plays.

Happily, we have been disappointed. The new bill, if not equaling in uniform excellence those of last year, is as characteristic of its sponsors as any ever produced. There is the same charm of the new and unexpected, of something done "differently." For this reason the Bandbox should continue to attract those theatergoers wearied of the Broadway manner of presentation. A change is always welcome as our bromidic friends are accustomed to declare, and at the Bandbox this change is given us with all the enthusiasm and attractiveness of youth.

Just as in the opening bill of last year, Edward Goodman, one of the Players, captured the chief glory with his satirical travesty, "Eugenically Speaking," though Maeterlinck was represented on the same bill, so this year first honors go to Philip Moeller, also a member of the organization, for his delightful burlesque, "Helena's Husband," in spite of the august presence on the same programme of the Italian poet, Roberto Bracco.

Written in the best Shavian style with a sprinkle of Wilde and a dash of Ernst Lissauer, "Helena's Husband" proved irresistibly amusing. It is a modern and irreverent interpretation of the cause of the Trojan war. Helena, as Mr. Moeller presents her, is a sweet little simpleton whose only object in life is the adoration of handsome males. Menelaus is fat and red-headed. But he is also wise. Insisting to his chancellor and librarian, one Analytikos, that but two kinds of women exist, those who are failures and those who realize it, he desires to be rid of his ingenuous wife. The gods readily heed his prayer and there comes from the hills a handsome and brawny shepherd. He pours passionate love into the ears of the queen, and it is with little reluctance that she consents to flee with him. When the Spartans learn that the abductor is Paris, Prince of Troy, they clamor for war. Menelaus, a pacifist of decided leanings, protests that war over such a trivial matter as a wife is out of the question, but the militaristic Analytikos points out that, with the treaty between Sparta and Troy a mere scrap of papyrus, their country's honor must be upheld at any cost. And while the king sits dejectedly on the floor the old chancellor informs the multitude in the street that they "have one hate and one alone: Troy!" "have one love and one alone:

Noel Haddon was graceful and pretty as Helen. Frank Conroy gave a spirited and amusing performance of Menelaus. Helen Westley played a slave girl with an eye to the comic possibilities of the role. Harold Meitzer and Walter Frankl were seen as Paris and Analytikos respectively.

"Fire and Water" is an amiable bit of foolery with the war as a background. Two soldiers, a German and a Frenchman, meet at a spring on neutral ground and exchange pleasantries. They are followed by their respective officers who agree amicably on every subject but the cause of the war. To decide who is right a duel is planned but this is averted by the timely arrival of their men with tobacco. Lighting their cigars, they return to their respective camps. Frank Conroy played the German officer with poise and assurance.

"Night of Snow," a translation by Ralph Roeder from the Italian of Roberto Bracco, proved the most disappointing part of the bill, mainly because the satire of the piece is too subtle for players of such manifestly limited abilities. The story concerns a criminal whose masculine pride and sense of possession is so overwhelming that he fights to retain his mastery over women, though willingly living upon their bounties. The son of a woman of the streets, and living with one of her kind in a dingy cellar, he is oppressed by the fact that he cannot escape their constant desire to help him. Pouring his wrath upon their heads, he

leaves them, and they, overcome by a sense of futility, stuff up the cracks and commit suicide. Mr. Roeder, who acted the criminal, was too deliberate in gesture and too musical in speech to give any degree of naturalness to the character. Alice Harrington gave a convincing performance of the mother and Agnes McCarthy was a picturesque Graziella.

The last playlet was a fantasy by Percy Mackaye called "The Antick." Its appeal lies in its color and in the spirited performance of Lydia Lopokova as Julie Bonheur. The scene represents a New England village on Independence Day. A celebration is in progress by the "antiques and horribles." While his comrades join in the festivities, John Hale sits alone by the watering tank, depressed by the knowledge that he is destined to take to wife gawky Myrtle White when his heart really belongs to Julie, a light-hearted Canuck. Matters are soon righted, however, due to Julie's initiative, and the curtain falls with John and his true mate united. Lydia Lopokova played Julie with a grace and vivacity that was, indeed, charming, and Holland Hudson was a dignified and serious John Hale.

"THE UNCHASTENED WOMAN"

A Modern Comedy in Three Acts by Louis Anspacher. Staged by T. Daniel Frawley and the Author. Produced by Oliver Morosco at the Thirty-ninth Street Theater, Oct. 9.

Hubert Knolys ..... H. Reeves-Smith
Mrs. Murtha, a charwoman ..... Jennie Lamont
Susan Ambit ..... Isabel Richards
Caroline Knolys, wife of Hubert, Emily Stevens
Lawrence Sanbury ..... R. Hassard Short
Hildegarde Sanbury, his wife, Christine Norman
Emily Madden ..... Willette Kershaw
Michael Krellin ..... Louis Bennison

Time.—The present. Place.—New York city. Act I.—Drawing-room of the Knolyses—an old New York residence. Act II.—Combined kitchen and living-room in the model tenements. Act III.—The same

Mr. Anspacher is another playwright who is successful this season in being able to present more than one play in New York within a short time. "The Unchastened Woman" has followed quickly on the heels of "Our Children," and its presentation aroused much interest because of the wide difference suggested by the mere title of the two plays. "Our Children," being an adaptation from the German, did not, however, inspire the attention of the public as did "The Unchastened Woman," which is an original from the pen of Mr. Anspacher. The former play told the story of an old-fashioned home and the latest one takes us to a thoroughly up-to-date one located in New York city and illustrating the weaknesses of a family which we shall hope does not represent the average but the exceptional. It was by no means a pleasant story which was unfolded at the Thirty-ninth Street Theater. All the elements of a sensation were present in plot and dialogue, but these elements were not so compounded as to strike us deeply. The play is of the George Broadhurst model but lacking in the Broadhurst punch. None of the characters at any stage called forth the sympathy of the audience because of their domestic complications, and there were enough of those to satisfy the most exacting.

Three women figure prominently in the play. There is Mrs. Knolys, the Unchastened Woman (Emily Stevens), comfortably married to an indulgent and also indifferent husband. She goes through life skating along the thin ice of the passions of others without once going under. And she delights in this pastime. Then she meets Lawrence Sanbury, a struggling young architect, living in the Settlements with his young wife, who is doing all she can for the uplift of the poor in that section. Her husband takes up his work in the home of the heartless but fascinating Mrs. Knolys, but he does not really succumb to her attractions, and in the end goes back to his wife. Then there is a young newspaper woman, private secretary, etc., who has had an affair with Mr. Knolys and wants to marry Michael Krellin, a socialist. But Mrs. Knolys reveals the girl's past to the future bridegroom—however, he follows her home, so we suppose everything will be adjusted. The Knolyses resume their domestic relations as if nothing had happened to mar them.

Emily Stevens, as the vivacious, heartless, spiteful Mrs. Knolys, gave a performance which aroused the most enthusiastic admiration of the audience. The character was consistent to the end, too. Christine Norman, as the sweet sensible Mrs. Sanbury, was excellent. Willette Kershaw did not have much opportunity as Miss Madden, but made the most of the role. H. Reeves-Smith, as Mr. Knolys, played in his usual finished style. Louis Bennison as Krellin, and Jennie Lamont, as the charwoman, were other favorites in an excellent cast.

"CASTLE IN POLAND"

Comedy in Three Acts by Fritz Gruenbaum and Wilhelm Sterk. Irving Place Theater, Oct. 6.

The second offering of the season by the permanent stock company which Director Christians has assembled was "Das Schloss in Poland" ("The Castle in Poland"), with the guest star, Arnold Korff, in the part of a genial Austrian lieutenant who enters Poland as one of the invading hosts and comes into romantic relations with the dashing Maria Kasimira, a young Polish lady, who tenants a chateau in the war zone. The comedy in itself is fairly interesting, with sundry improbabilities which are too self-contradictory to pass even as poetic license; but the acting, notably of Korff, is so thoroughly persuasive that the play affords good entertainment.

Lieutenant Ressner, in command of a small scouting detachment, finds quarters at the house of an old Hebrew, Elchanan Leiser, and while making himself at home at his house, finds himself confronted by the duty of having to catechize Maria Kasimira, who has been captured by his men while riding her horse through the country. After a perfunctory examination he allows her to go, but scarcely has she disappeared when an official dispatch informs him of a report that a hundred Russians are concealed there. The lieutenant effects an entrance to the chateau in disguise, finds Maria in deshabille, begs her pardon, but insists on knowing what the Russians are doing there. With drawn revolver he forces his way into another apartment, and to his dismay discovers that the supposed enemy consists of a dozen pretty young damsels whom he has frightened out of their chambers and who all cluster around Maria in various forms of negligee. Maria has spread the report of the Russians as a provisional safeguard against intrusion, and treats the discomfited lieutenant with a good deal of cynical levity. But a more serious adventure befalls him when Major Pawel Pawlowitsch, who is also scouting in the neighborhood with a battalion of Russians, happens in to pay his respects to Maria as an old acquaintance, and finds himself confronted by the Austrian with a drawn revolver. He accommodatingly throws up his hands, but tauntingly informs his enemy that he can stand the strain as long as he. This develops an interesting but wholly improbable, because theatrical, situation. The curtain goes down as the Russian major sits, with hands up, in a chair opposite his captor, who holds the revolver pointed at his head. If he lowers the pistol—and he has been actually worn to a frazzle by loss of sleep and riding—the Russian will draw his weapon and retaliate upon the other. In between sits Maria, watching. There they still sit when the curtain rises again. Ressner's hand begins to tremble, the Russian is keenly on the watch. As weariness is about to overpower the lieutenant and the point of the revolver begins to wabble, Maria stretches out her hand and supports his arm. The Russian at last succumbs to the strain, and as he falls asleep Ressner quickly ties his hands and disarms him. All this is theatrical, of course, as the major could have been easily disarmed under the menace of a pistol barrel. But Korff makes the situation as plausible as possible. In the end the lieutenant is summoned away by the call of duty. The war, as we know, is still in progress, and there can be but one solution namely, that if death spares him he will return; be sure he will find Maria Kasimira not averse, for he is such a thoroughly likable fellow that she would be a fool not to grab him.

Jenny Valliere, the new leading woman, is very interesting in the part of Maria.

"WHAT MONEY CAN'T BUY"

A Romance of To-Day in Four Acts, by George Broadhurst. Produced by the Theatrical Producing Company at the Forty-Eighth Street Theater, Oct. 11.

The American ..... George Fawcett
The Son ..... Calvin Thomas
The Secretary ..... William B. Mack
The King ..... Frank Kemble Cooper
The Prince ..... Robert Cain
The Chancellor ..... Frank Westerton
The Financier ..... William Devereaux
An Old Waiter ..... Gus Verace
Another Waiter ..... Adrian H. Rosley
The Princess ..... Anne Meredith
The Queen ..... Mrs. Russ Whytal
The Countess ..... Edith Campbell Walker
The Dancer ..... Sydney Shields

Act I.—Terrace of the hotel. Act II.—The King's private gardens. Act III.—A room in a hotel used by the American as his office.

There is an exotic fragrance about "What Money Can't Buy" that smacks less of George Broadhurst than of Sydney Rosenfeld, and but for the name we should have assigned the authorship of this romantic tragi-comedy to the period of Mr. Broadhurst's interesting career when he was writing "What Happened to Jones," and "Why Smith Left Home." Not that the author of "The Man of the Hour," and "Bought and Paid For" is above exercising his fluent pen in the cause of chivalry and romance. We recall one romantic play of his, some eight or nine years ago at a lower Broadway house, in which he attempted to put us on a footing of familiar intercourse with Kings and Queens; but we also recall quite distinctly that the undertaking was not successful. Ever since then we have rather resented being forced to study royalty through native—or near native—glasses.

The present play is not without a certain charm, but it is not clever, and it is not novel. We have nothing against the romantic drama, which will have its turn again in due season; but "What Money Can't Buy" is too suggestive of other, or fragments of other, plays to be the true herald of a reaction from the oppressive realism of to-day. It is lacking in originality, and even the exceptionally good acting of Mr. George Fawcett and the company surrounding him—one of the best we have seen at any time—can redeem it from the charge of staleness.

Mr. Fawcett appears in one of his characteristic roles of a man of affairs, a sort of Pierrepont Morgan, dealing, however, this time, with conditions at the court of a minor European potentate. Two motives form the impelling force of his action. One is the desire in a conflict of interests with a shrewd European financier in surmounting obstacles in the way of completing the construction of a transcontinental railway running through the kingdom; the other is his determination to promote the marriage of his idolized son to the Princess, with whom the lad has fallen in love without being aware of her identity, and who loves him though knowing the gulf that yawns between them. The king favors Prince Ferdinand, who, however, is desperately in love with a young danseuse with whom he has been spending a pre-nuptial honeymoon at a hotel. We are not kept in suspense as to the ultimate issue of the complication, and matters come to pass just as one may easily foresee in the first act. The young American wins the Princess, and the Prince, after manfully fighting a bloodless duel with his Yankee rival, marries his dancer, thanks largely to the energetic course of the American man of affairs in outwitting his European competitor for the construction of the road and saving the King and his country from bankruptcy, and thanks, also, to the Queen, who believes in true love uniting two yearning hearts.

There is one quite tense situation, where the American sits through the night dictating business letters to his worn-out secretary while inwardly struggling with excitement and anguished impatience to hear the result of the duel between his son and the Prince. In the scene where the boy returns unharmed at early daybreak, and the nervous reaction from the strain of suspense sets in, Mr. Fawcett played with a force of suppressed emotion that deserves to be credited as one of the most artistic displays of sincere and spontaneous acting he has ever given. The character is more refined than usually falls to his lot, and, let it be recorded, he knows how to interpret it.

The acting, otherwise, was in keeping with the standard of the featured player. Mr. Cooper gives a delightful characterization of the King, a blending of good nature, vacillation, arbitrary will power and natural dignity, and Mrs. Russ Whytall, as the Queen, manifested supreme grace, beauty and charm. As the breezy but earnest young American, Mr. Calvin Thomas is excellent, while Miss Meredith is the embodiment of a naive, simple-minded, serious and lovable girl as the Princess. Two characterizations stand out in further relief as played by Mr. Cain and Devereaux, the former in the role of the Prince, the latter as the polished sphinx-like financier opposed to the American in a short battle royal. Mr. Mack has a minor part, that of the secretary, which he played with his usual distinction of method, and Mr. Verace impersonated with good effect an old waiter who remembers the American from the old Delmonico. The other parts are adequately interpreted, and from an acting point of view the play had an unexceptionable presentation.

"SHERLOCK HOLMES"

Drama in Four Acts by William Gillette. Revived by Charles Frohman at the Empire Theater, Oct. 11.

Sherlock ..... William Gillette
Dr. Watson ..... Edward Fielding
Benjamin Forman ..... Stewart Robbins
Billy ..... Burford Hampden
Sir Edward Leighton ..... Marshall Vincent
Count Von Stalburg ..... Wade Hampton, Jr.
Professor Moriarty ..... Joseph Brennan
James Larrabee ..... Edwin Mordant
Sydney Prince ..... Stuart Fox
Alf. Bassick ..... Fulton Russell
Craigen ..... Louis Hendricks
Tim Leary ..... H. G. Bates
Lightfoot McTague ..... H. A. Morey
John ..... Philip Sanford
Parsons ..... Earl Redding
Alice Faulkner ..... Helen Freeman
Mrs. Faulkner ..... Evangelyn Blaisdale
Madge Larrabee ..... Marion Abbott
Terese ..... Grace Reals
Mrs. Smeedley ..... Nellie Robinson

The season augurs well for revivals. First came "The New York Idea," which, in the hands of Grace George and her capable company, proved as fresh and brilliant as if it were written yesterday instead of nine years ago. Last Monday night the second important revival of the new theatrical year took place when William Gillette assumed, after a five years' absence, his successful role of Sherlock Holmes. Mr. Gillette has become so identified with the ingenious detective from "Baker Street" that no other actor can successfully follow him in the part. Mr. Gillette is Sherlock Holmes. He makes Holmes with his amazingly deductive mind and fascinating reserve—not to mention his mysterious hypodermic needle—a living breathing personality.

A finely balanced company lends excellent support. Edward Fielding is seen as the practical and judicial Watson. Edwin Mordant plays in his usual delightful manner the part of Edward Larrabee. Joseph Brennan appears as the eccentric Moriarty and Helen Freeman and Marion Abbott are seen as Alice and Madge Faulkner, respectively.

AT NEIGHBORHOOD THEATERS

STANDARD.—Fred Jackson's hilarious farce, "A Full House," is the attraction this week at the Standard Theater. Practically the entire original cast from the Longacre Theater is seen in the play, including May Yokes, Herbert Corthell, George Parsons, Elizabeth Nelson, Maude Turner Gordon, Edgar Norton and others.

YORK.—"Twin Beds" is the offering at the York Theater this week. The cast includes Lois Bolton, Clare Weldon, Susanne Morgan, Helen Eddy, John Welch, Auguste Aramini, and Fred Ozab.

LEXINGTON.—"The Show Shop" is delighting patrons of the Lexington Theater this week. In the company are George Sidney, Zelda Sears, Jeanette Lowrie, Dolly Lewis, Emmett Shackelford, Mildred Bright, Robert Frazer, and Walter Young.

SOUSA BAND CONCERT

John Philip Sousa and his band gave the second of a series of Sunday night concerts at the Hippodrome last Sunday night. Among the features of the programme were a new composition by the bandmaster called, "Jewellers of the Western World," in which there were passages descriptive of the red, white and black races. Sullivan, Dvorak, Nevin and Wagner were represented among the selections. For encores popular ragtime airs and the most stirring of the Sousa marches were played. Grace Hoffman, soprano; Florence Hardeman, violinist, and Herbert L. Clarke, cornetist, were the soloists. Miss Hoffman, who possesses a voice of wide range and delightful clarity, sang "Fors a Lui" from "La Traviata." Miss Hardeman played Sarasate's "Spanish Dances," and Mr. Clarke offered his own composition, "Neptune's Court."

THEATER ON THE CAMPUS

ST. PAUL, MINN. (*Special*).—Minnesota promises a decided advance in college theatricals in the collaboration of the three dramatic clubs of the State University for a series of dramatic productions.

The players, Masquers, and the Garrick Club have decided to present six dramas of the new school in the "Little Theater," being constructed on the university campus. Each society will stage two performances, the first to be given in about six weeks.

As a prelude for each play, a member of the faculty will give a synopsis and explain the reason for its production.

Dr. Richard Burton, of the department of English at the university, has advocated the collaborated schedule of productions.

JACKSONVILLE TO HAVE FAIR

JACKSONVILLE, FLA. (*Special*).—Several months ago George Mason, of the Mason Hotel, invited the leading business men of the city to discuss plans for a mid-Winter fair to be held in Jacksonville. Mr. A. T. Wright, of Chicago, has arrived and taken charge of affairs. Mr. Wright is well known throughout the West as an amusement director, and has only recently staged a three-days' celebration for the Chicago Country Club. No definite time has been set for the fair, but it is hoped that all will be ready by February. This is Dress-up Week in Jacksonville, and the entire city is full of life. WILLIAM L. BOYKIN.

"TOO NEAR PARIS" STOPS

The musical production, "Too Near Paris," came to an abrupt stop at the National Theater, Washington, D. C., on Saturday night, Oct. 2, after a week on tour. Distressing circumstances attended the sudden closing. Several of the chorus girls were compelled to seek financial assistance from the police department, to enable them to get back to New York.

The principals of the company were John W. Ransone, Liane Carrera, Charles P. Morrison, Nick Judels and Henriette Lee.

PREMIERE IN POUGHKEEPSIE

"Hobson's Choice," a comedy of English provincial life by Harold Brighouse, will have its first presentation in Poughkeepsie to-night, under the direction of F. Ray Comstock. After a brief tour it will be given in one of the Shubert Theaters here.

In the cast are A. G. Andrews, Viola Roach, Molly Pearson, Oliver Wilmont Davis, Harry J. Ashford, Whitford Kane and others.

GOSSIP

Ethel Wright, late of "The Law of the Land," has returned to New York for a limited engagement in motion pictures.

Richard Carlyle, who was general understudy for "Under Cover," and "It Pays to Advertise" last season, in New York, has left for Chicago to join the latter company.

Arthur Edwin Krows, press representative for Winthrop Ames last year is doing special publicity work for "Rolling Stones," pending the beginning of Mr. Ames's season.

Helen Reynolds, sixteen years old, daughter of Earl Reynolds, of Reynolds and Donegan, the skaters, made her stage debut in "A World of Pleasure" at the Winter Garden last Saturday night.

Freddie Goodrow, a dwarf who has made a success in the portrayal of child parts, has been engaged for "Back Home." He is a resident of Northampton, Mass., and has occasionally played with the Corse Payton Company in that city.

The Times Producing Corporation announces a prize of $25 for the best black and white head of a girl to be used for a cut in pictorial booklets. The contest closes Oct. 26. All drawings should be sent to Beulah Livingstone, Publicity Department, Longacre Theater.

Armand and Revere, who have just completed their second Summer season at the Hotel Champlain, opened for the winter at the Hotel Astor, on Sept. 15. In addition to their exposition of modern ball-room dancing, they will each week present some of their costume dances.

For the 1915-16 season, William L. Dockstader, owner and manager of the Garrick Theater, at Wilmington, Del., has rearranged his entire office force. Mr. Howard Burton has been made treasurer of the house and Mr. J. Stewart Pryor has been made private secretary of Mr. Dockstader and assistant treasurer of the Garrick Theater.

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"STOLEN ORDERS" CLOSES

English Melodrama Which Had Three Years' Run at Drury Lane Sent to Storehouse After 19 Performances

In the sudden closing of "Stolen Orders," at the Manhattan Opera House last Saturday night, after nineteen consecutive performances, New York has probably seen the last of the English melodramas for many years to come. It was expected that the play, fresh from a three years' run at the Drury Lane Theater, London, where it was known by the better title of "Sealed Orders," would prove as big a success as its predecessor, "The Whip." But in spite of the thrills and a certain timeliness contained in its story, in spite of the excellent acting of the company specially imported and the efficient publicity produced about it, it failed to attract sufficient patronage to warrant a continuance of its run.

The failure lies not with the producers. They made an elaborate presentation and one which was commented upon favorably by the critics. Perhaps, its lack of success lies in the superiority of motion pictures over the stage in the presentation of adventure and thrills on a big scale. Nature is largely depended upon in the films to provide the necessary means for a tense and exciting moment, whereas on the stage the mechanism is never so concealed that a suggestion is not given of artificiality. Then again, perhaps, its removal to the storehouse may be due to the fact that in this country plays move in cycles. The public will patronize a certain type of play for a period and then it refuses longer to extend its approval. One year it was the college play that enjoyed the greatest popularity. Then in succession came the white slave plays, the sex plays and the war plays.

It will be remembered that Charles Frohman presented "The Fatal Card," "The Sporting Duchess," and others of the Adelphi melodramas until there was no longer any public interest in that type of play.

ARLISS IN NEW PLAY

To Appear Here in "Paganini," a Drama by Edward Knoblauch

Klaw and Erlanger and George C. Tyler have completed arrangements for the appearance here of George Arliss in a new play by Edward Knoblauch, entitled "Paganini." The drama is built around incidents in the career of the famous violinist of the same name. The three scenes are laid in London, Dover and Calais.

Margery Maude, daughter of Cyril Maude, will be Mr. Arliss's leading woman.

TO REVIVE "THE LIARS"

Grace George to Present Henry Arthur Jones Comedy at Playhouse

Grace George has added Henry Arthur Jones's comedy, "The Liars," to the list of plays which she will revive this season at the Playhouse. "The Liars" was originally presented in New York at the Empire Theater in the Fall of 1898, with John Drew and Isabel Irving in the leading roles.

FASHION SHOW AT CARNEGIE HALL

A fashion show at Carnegie Hall on Thursday, Friday and Saturday afternoons and evenings attracted a large and fashionable crowd. This novel form of dramatic entertainment was under the auspices of the International Fashion Show Association and a portion of the receipts were donated to the Actors' Fund. For that reason a number of the most prominent actresses were stationed in the lobby selling special programmes at twenty-five cents each. Hazel Dawn, Natalie Alt, Blanche Bates, Hilda Spong, Hattie Williams, Emily Polini, Ethel Barrymore, May Irwin, Jane Cowl, Mary Pickford, Marie Doro, Pauline Frederick, Lillian Albertson, Anne Meredith, May De Sousa and Violet Heming were among the stage favorites who assisted Lillian Russell in selling programmes. Daniel Frohman, president of the fund, was one of the notables present. A "Fashion Extravaganza" called "Yesterday or To-Morrow," stage decorations by Joseph Urban, brought on the principals, Alice Brady, June Elvidge, Neysa McMein, Ada Weeks, Eugene C. Kelley and Martin Brown, in a play which served to exhibit the gowns worn by beautiful models. In their admiration for the morning, afternoon, evening and negligée apparel, to say nothing of handsome coats and furs, the people in the audience paid little attention to Pierre de Lanaux's lines. Grace La Rue sang several songs in most effective style, her voice filling the hall easily. Miss Weeks played the Gnome of Fashion who gracefully danced down the main aisle and gave the signal for the beginning of each of the four acts. An orchestra at the rear of the auditorium furnished inspiring music. The play was staged by Julian Mitchell.

"XANTIPPE" FOR LONDON

Fred Ballard's comedy, "Believe Me, Xantippe," which was seen here two seasons ago, with John Barrymore in the leading role, is to be presented in London under the title of "Willie Goes West." The production will be under the direction of Bernard Hishin, who acquired the English rights for the late Louis Meyer.

HILLIARD'S NEW PART

In the new play which is being written for him, Robert Hilliard will be seen as a man who possessing a taint of negro blood, is married to a white woman.

KRONOLD WRITING OPERA

Hans Kronold, the cellist, is writing the score of a light opera that will be produced in the Spring. Idelle Patterson will sing the prima donna role.

MISS HAHLO TO OPEN AGENCY

Jet Hahlo, who is the American representative for Eleanora Duse and Roshanara, is planning to open an agency to book artists and plays for motion pictures.

TO BOOK INDEPENDENTLY

Morosco to Produce "Sadie Love" in Conjunction With Klaw and Erlanger

Oliver Morosco will book his attractions independently in future, instead of with the Shuberts exclusively, as has been his custom. In pursuance with this plan he will produce Avery Hopwood's comedy, "Sadie Love," in conjunction with Klaw and Erlanger at the Gaiety Theater, on Nov. 8. Marjorie Rambeau will be seen in the leading role.

TO SMOKE OR NOT TO SMOKE

The management of the Century Theater is debating as to whether or not to permit smoking at the evening performances of "Town Topics." Several thousand letters have been received by Ned Wayburn, urging that smoking be permitted at all evening performances, but he does not desire to make so radical a departure unless assured it is the wish of the majority. For this reason slips are being given out to the audiences, asking them to vote on the question and deposit these ballots in boxes in the lobby. In nearly all Continental Music Halls smoking is permitted.

SCREEN STARS ON THE STAGE

LOS ANGELES, CAL. (*Special*). — Mabel Condon, of New York City, while on the Pacific Coast is adding knowledge of the legitimate stage to that which she already possesses regarding the screen, by acting as publicity manager for the Los Angeles Little Theater. Manager Frank Egan has booked "Snow White" for the opening with Blanche Hall, in the role played in New York by Marguerite Clark. An extensive repertoire is planned for the new season and Miss Condon is especially interested in the opportunity offered well known people of the screen to appear in night performances at the Little Theater and yet allow of their picture work in the day time.

"MARK OF THE BEASTS" TO OPEN

"The Mark of the Beast," by Georgia Earle and Fanny Cannon will be presented at the Princess Theater next Tuesday night under the direction of the Shuberts. The scenes of the play are laid near Port Chester, L. I. George Nash will play the featured role.

LONDON WANTS BURNSIDE

R. H. Burnside, who conceived and staged the production of "Hip, Hip Hooray," at the Hippodrome, has received an offer from Alfred Butt of London to go to England and direct his productions at Daly's, the Gaiety, the Palace and the Empire Music Hall. A yearly salary of $20,000 and $500 weekly were said to be the terms of the offer.

McKAY SIGNS VALESKA SURATT

Frederic McKay has placed Valeska Suratt under a long term contract for appearances in this country and Europe, and she will shortly lead a big revue in London if negotiations now pending are successful. At the conclusion of the English engagement, Miss Suratt will be starred in a play now being written for her. She is now playing in motion pictures on the Coast.

MARIE NARELLE IN "ADELAIDE"

Marie Narelle, an Australian mezzo-soprano, will be the Adelaide in the operetta of that title when it is given at a series of special performances by David Bispham beginning next Sunday afternoon, in the Harris Theater. Others in Mr. Bispham's company will be: Idelle Patterson, Kathleen Coman, Henri Barron, and Graham Harris.

DIGGING UP THE DEAD

The MacCurdy Players at The Gotham Theater, Brooklyn, are making a production of a new play entitled, "The Sacrifice," by Lem. B. Parker. This play is founded on the Leo. M. Frank case.

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Name of: Editor, Frederick F. Schrader, 315 West Seventy-ninth Street, New York City; Managing Editor, Frederick F. Schrader, 315 West Seventy-ninth Street, New York; Business-Manager, Lyman O. Fiske, Great Kills, New York City; Publishers, The Dramatic Mirror Company, 1493 Broadway, New York City.

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Known bondholders, mortgagees, and other security holders, holding 1% or more of total amount of bonds, mortgages, or other securities, none.

LYMAN O. FISKE,
Business-Manager.

Sworn to and subscribed before me this 23d day September, 1915.

[Seal] ALFRED E. PETERSON.
Notary Public, New York County, No. 6100.
(My commission expires March 30, 1916.)

REHEARSE "ANGEL IN HOUSE"

Rehearsals of "The Angel in the House," in which Arnold Daly will appear in this city in November, started on Monday under the direction of Alexander Leftwich.

GOSSIP

A. Stewart has been appointed house manager of the Princess Theater.

Emanuel Reicher has engaged Beatrice Harron for his repertoire company.

Harold Crane has joined "The Blue Paradise" at the Casino Theater, playing the role of Hans Walther.

Oswald Yorke is the fifth actor who has been engaged for the part of Black Dog in "Treasure Island."

Willette Kershaw has been added to the cast of "The Unchastened Woman," which Oliver Morosco will produce.

Sam Sidman and Georgia Lawrence have been added to the cast of "Sherman Was Right."

E. A. Weil has engaged Donald McDonald and Bert Gilbert for "A Bare Idea," a new musical play which he will shortly produce.

Frederick Harrison's company, which will open at the Maxine Elliott Theater Oct. 18 in "Quinneys," arrived to-day on the *St. Louis*.

Beatrice Ingram, of the "Rolling Stones" company, was operated upon for peritonitis at the Flower Hospital last Thursday.

Florence Carpenter, who played the lead with Margaret Anglin in Lady Gwendolyn, has been engaged for the Southern Company of "Under Cover."

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"BACK HOME" A HIT

Back Bay Welcomes Bayard Veiller's Play from Irving Cobb's Tales

BOSTON, MASS. (*Special*).—"Back Home," the play that Bayard Veiller has made from Irvin Cobb's "Judge Priest" stories, had its first important production at the Plymouth Oct. 9. There are about twenty-five speaking parts, of which these are the more important:

Cassius Nash ..... Richards Hale
Florence Hardin ..... Miriam Doyle
J. W. Wayne ..... Charles B. Wells
Buddy ..... Fred Goodrow
Jefferson Davis Poindexter ..... Willis P. Sweatnam
Benjamin Bisbee Barbee ..... Wallace Owen
Sally Priest ..... Phœbe Foster
Judge Priest ..... John W. Cope
Robert Carter ..... Sydney Booth
Mink Satterfield ..... Robert M. Middlemas
Dr. Smith ..... Harry MacFayden
Sheriff Suggs ..... Kenneth Miner

The play's combination of melodrama, comedy, and homely sentiment, and the excellent acting of several parts, will give it popular appeal, which is also the opinion of the Selwyns, for the box-office is selling seats four weeks ahead.

The play concerns a young Northerner, Robert Carter, who in the course of his child-labor investigations in the South, visits Judge Priest's small town. He has a letter from the Judge's old commander, and he falls in love with the Judge's daughter; but he runs afoul of the town's small-minded mill owner and his henchman, the District Attorney, ambitious of the Judge's position on the bench. While protecting one of the mill children, Carter fights with the brutal foreman and by a chance blow kills him. It then devolves upon the Judge to save Carter, which he does, after a long court scene (another!), by a quite outrageous appeal to the jury—made up of Confederate veterans— on the ground of Carter's lucky relationship to one of their old comrades.

The play is conspicuously the triumph of John W. Cope, who acts the Judge, with a most likable sturdiness, homeliness and veracity. His Judge Priest is a memorable figure, worthy of a far finer play. Willis Sweatnam, as Jeff, the Judge's man, has a fat part that he plays just as well as everyone knew he would; Sydney Booth and Phoebe Foster are easy and sincere as the lovers-at-first-sight; Kenneth Miner makes strangely effective his quiet part as the sheriff, "everybody's friend," and a youngster, Fred Goodrow, is clever and natural as the injured mill boy. Other bits are well done, including that of Bob Middlemas, once of the Castle Square.

FORREST IZARD.

SKINNER IN "COCK O' THE WALK"

ALLENTOWN, PA. (*Special*).—Otis Skinner gave the first performance of "Cock o' the Walk," his new play from the pen of Henry Arthur Jones. The following cast presented it in a capable manner:

Anthony Bellchamber ..... Otis Skinner
Sir Augustus Conyers ..... Vernon Steel
Sir Fisher Staynes ..... Walter Gibbs
Sir John Darrell ..... Frederick M. Conklin
Sir Roger Winch ..... Nye Melshaw
Bishop of Barum ..... Kenyon Musgrave
Bishop of Sherbourne ..... John Rogers
Bishop of Mahnesbury ..... Harry Dodd
Bishop of Silchester ..... John Gibbs
Mr. Clibbetts, business-manager ..... Ernest A. Elton
Mr. Bridle ..... Reginald Barlow
Lobb ..... Harry Scarborough
Burcham ..... Walter F. Scott
Johanna Bridle ..... Janet Dunbar
Clara Fleckner ..... Enid Bennet
Pamela Gady ..... Rita Otway

The role takes Mr. Skinner through the paths of comedy and tragedy. The plot is woven about a shiftless drink-imbibing tragedian, and three of its four acts are laid in the theater.

FORD L. SHOTWELL.

CHICAGO

Pavlowa in Pantomime Trips Away With the Honors of the Brief Grand Opera Season

CHICAGO (*Special*). — Boston's reincarnated grand opera company not only captured Chicago, but set a standard, which will make the local organization extend itself for the coming season. While Pavlowa, on twinkling toes, tripped away with the honors of the brief Boston engagement, there were several striking novelties in the course of the week. Foremost, of course, was Auber's ancient operatic version of "Massaniello," produced originally when Andrew Jackson was President, but reposing on the shelf most of the time since then because no prima donna cared to remain dumb through five acts, save for one groan. But through Pavlowa's wonderful pantomime, "The Dumb Girl of Portici," lives again, while Felice Lyne, the little American lyric artist, performs the vocal functions of the heroine. Thomas Chalmers, another American, holds his own in a company including Zenatello, Michaloff, Paolo Ananian, and George Baklanoff.

Then Maria Gay gave us a "Carmen" of "primordial femininity" (as Karleton Hackett politely described her realism), and Tamaki Miura presented a native little Nipponese, "Madame Butterfly," that almost made us forget her vocal peculiarities. "L'Amore dei Tre Re," which New York knew last season, was a novelty in Chicago, with Ferrari-Fontana and Luisa Villani in the roles they originated at La Scala, and Adame Didur from the Metropolitan Opera House. All these bills were enlivened by Pavlowa and the Russian ballet, while the mimo-dramatic version of Gluck's "Orpheus and Eurydice" gave the combined organizations full scope for show. "Three-ringed opera," as some cynic described it, certainly caught Chicago, and will go on tour.

Lester Alden, who has so successfully established himself and his school for drama, is opening the season with "The Game of Chess," by Sawyer K. Goodman, which is in active rehearsal for production Nov. 14. He is also casting "Over the Hills," a one-act play, which is very promising, and comes to Chicago with a very strong London indorsement. Both plays will be given by students of the Alden School of Drama. Another class of students will produce the first canticle of "Everywoman," appearing before the Standard Club, one of the most exclusive clubs of Chicago.

Miss Magna Paxton, a graduate of the Alden School, has been engaged by William Faversham to play a small part in "The Hawk," and to understudy Julia Opp.

DONALD STUART.

WASHINGTON

Fred G. Berger Will Revive the Columbia Players On Circuit

WASHINGTON, D. C. (*Special*).—At the National Theater Otis Skinner presents in "Cock o' the Walk" a new specially written play by Henry Arthur Jones. The star appears as a genial Bohemian thespian, a unique role that of a flamboyant and fantastic actor of genius of the old school. Anthony Bellchamber by name, who possesses a prodigious gift for quoting the lines of the immortal bard in a richly interesting story that introduces the players into a surrounding of tone and elevation among the upper class of society. Mr. Skinner's success was instantaneous, and he has added another to his portfolio of artistic character portraitures. A notably efficient support surrounds the star, whose work was most perfect.

The current week's offering at the Belasco is the Wallack Theater production, "Androcles and the Lion." A pleasing addition to the bill was the comedy, "The Man Who Married a Dumb Wife." Sunday night the San Carlo Grand Opera company concluding a most successful engagement in operatic concert.

Sunday night, Oct. 10, the management of the Columbia Theater, under a five-year lease at a rental of $25,000 per annum, passed from the Messrs. Metzrott to Marcus Loew, who will make several distinct changes, not as yet decided upon.

Fred G. Berger, for the past eight years manager of the Columbia, who withdraws as active manager, will immediately begin work on the reorganization of the Columbia Players. Mr. Berger is organizing a circuit in the nearby States, and is issuing a call to the stars of the Columbia Players to again re-enter the field of stock organization. Bookings have already been arranged in six large cities for periods of weeks with other cities numbering a dozen in negotiation. Mr. Berger has established offices in the Columbia Theater Building, where he is overhauling scores of scenic productions of plays produced during the stock regime.

The opening concert of the Washington season of the New York Symphony Orchestra occurs Wednesday afternoon, Nov. 10, at the Belasco, when the soloist will be the Russian violinist, Mischa Elman. The second, Jan. 11, with Percy Grainger, the Australian pianist composer. The final concert, Feb. 21, with Freda Hampel as soloist.

Miss Imogene Taylor, daughter of Manager L. Stoddard Taylor, of the Belasco Theater, made her debut with the Poli Players last week in "An American Citizen" as a French maid, a small role so well played stood out strongly.

The Poli Stock company had another winner in Fred Ballard's comedy detective drama, "Believe Me, Xantippe."

Keith's bill the current week presents Wilton Lackaye in "The Bomb," Ralph Hera, Manuel Quiroga, George East, and the McGinness Brothers, Harry Tate, etc.

JOHN T. WARDE.

Francis Powell has returned to New York to assume his position with the directing staff of Emanuel Reicher's companies at the Garden Theater.

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NEWS OF STOCK PLAYS AND PLAYERS

Edited by WILLARD HOLCOMB

The TICKER

While it is doubtful if the ever-radiant but ever-fading dream of a National Theater will ever be realized, owing to America's ingrained opposition to anything like Government subsidy for art, there is a noticeably strong tendency toward municipal support if not absolute control of theatrical enterprises, such as grand opera and dramatic stock organizations. The former is for the larger cities, and the latter for prosperous communities slightly off the main tracks of touring companies. These frequently can afford better dramatic entertainment than they have been provided with of late years, and the idea of doing their own catering is rapidly spreading. In this connection the experience of the Northampton Players, now opening their fourth season, is interesting.

Northampton, Mass., has the distinction of being the first city in the United States to establish a Municipal Theater and company. Municipal—because the theater is owned by the city and the support of the resident company of players practically guaranteed by the city through subscription tickets and pledge cards. This idea was put forth and made operative by the Northampton Board of Trade, January, 1914, when they appointed a large committee of citizens to take charge of the subscription sale of seats. There is also a citizen play committee that co-operates with the directors in the selection of plays.

The theater was the gift, in 1892, of a Northampton citizen, Mr. E. H. R. Lyman. Its affairs are governed by a Board of Trustees, among whom there must always be the Mayor of Northampton and the president of Smith College. This board is self-perpetuating and serves without salary.

For a number of years productions of various sorts were booked and financially the Academy had its ups and downs, with a varying kind of entertainment offered, ranging from the cheapest of road companies to the best. A feeling that Northampton was entitled to something better and that the theater was not fulfilling the ideals of the giver, gave the impetus to the movement which resulted in a resident company three years ago.

The experiment is now in its fourth and most successful year. A resident company of much more than ordinary ability presents a new play each week, and only the best of the traveling companies are booked in for an engagement of one night when the players rest or visit other towns. A wide variety of plays are given to please all tastes and a new and adequate production arranged for each play.

Northampton and the surrounding towns are therefore being entertained with high-grade amusement at a minimum expense, and this is due to the activities of the citizens of Northampton.

There is a widespread feeling that the establishment of one municipal theater will eventually lead to others and thereby help to place the theater in this country on a firmer foundation as an institution.

SHAKESPEARE FOR STOCK

Scheme to Celebrate the Bard's Tercentenary Throughout the Country

J. Eugene Hall, of Vinita, Okla., has a unique plan for a tercentenary celebration of the 300th anniversary of Shakespeare's death next April 23, which happens to be Easter Sunday. His idea is that every theater in the country should present a Shakespearean play throughout the week; but, owing to the fact that a large number of people who patronize the stocks do not care for Shakespeare in the original form, there seems to be some doubt as to its commercial advisability.

To overcome the difficulty, Mr. Hall has taken great pains to rearrange one of the greatest of the bard's tragedies, making the entire play over into modern high-class melodrama, pretty much as he believes Shakespeare himself would have written it if living to-day. He claims that the play in its present form is particularly adapted for the use of stock companies. He has had his version copyrighted and is circulating a letter with the idea of placing it at every house in the country, all of them to play it at the same time—during the Shakespearean tercentenary week.

Mr. Hall is a brother of Jessie, Mae and Blanche Hall and the father of Evelyn Varden.

BROCKTON ADOPTS "BABY MINE"

BROCKTON, MASS. (*Special*).—The Hathaway Players in "Baby Mine," Oct. 4-9, opened to large and pleased audiences. Julian Noa, as Alfred Hardy, proved himself to be a comedian of ability. Ruth Lechlen, as Zoie, made a decided hit.

Elmer Thompson, as Jimmy Jinks, and Kathleen Barry, as Aggie, deserve mention. Walter H. Redell, John B. Whitman, Forrest Abbott, Marion Chester and Leah Janve furnished good support. The play was well staged under the direction of William H. Dimork. "Kindling," Oct. 11-16.

W. S. PRATT.

NEW M'GOVERN-ER IN MALDEN

MALDEN, MASS. (*Special*).—"The Fortune Hunter" was used by the Temple Players this week to introduce Mr. Albert McGovern as the new leading man. He made an excellent impression and will no doubt prove very popular here. Miss Leona Powers was seen in the role of Betty, playing it with much charm. Others in the cast are Minor S. Watson, Rogers Barker, Lawrence Brooke, Murray Barnard, Frederick Loomis, Joseph Taylor, Helen Grayce, Mae McCaskey, Eugenia Lyons. The play was staged by Frederick Loomis.

ADELINE O'CONNOR,

Leading Lady with the Northampton Players.

MISS FLEMING'S FAREWELL AS JUNE

BALTIMORE, MD. (*Special*).—With the production of "The Trail of the Lonesome Pine" by the Auditorium Players, Miss Alice Fleming made her farewell appearance with this organization in the stellar role of June, to which she gave a fresh and distinctly original reading. Miss Fleming's work during the four short weeks of her engagement proved her one of the most finished and capable actresses Baltimore has had the good fortune to see in the last few years. Her work is characterized by quiet authority and ease of manner, besides which her delivery is surprisingly clear and above the average. With all these attributes coupled with beauty, Miss Fleming gives promise of a future. Her departure will cause many regrets, as in the all too short period of her association with the Auditorium Players she was firmly established a favorite with Baltimoreans. Mr. Churchill as Jud, charming Edna Hibbard as Loretty Tolliver, Joseph Sweeney, and Edward Mackey contributed the best work of the production. Arthur Hoyt's production of this play was an achievement of which to be proud.

I. B. KREIS.

BRISSAC-HACKETT IN OAKLAND

OAKLAND, CAL. (*Special*).—Virginia Brissac and Norman Hackett inaugurated a stock season at the MacDonough Theater, presenting "Within the Law."

The MacDonough will play but few combination attractions this year and there is no other stock company in Oakland. The company is under the direction of J. Griffith Wray, with Miss Brissac and Mr. Hackett as co-stars. Prominent in their support are Ferdinand Munier, Charlotte Treadway, Gene Yarborough, Rodney Hildebrandt, William MacDermott, Dora Mae Howe, and George Rand. "The Trail of the Lonesome Pine" was the second week's offering. It is the intention of Mr. Hackett and Miss Brissac to have a play contest at the University of California, similar to the prize play at Harvard, during their season here and much interest has already been aroused.

LOUIS SCHEELINE.

"STOP THIEF" TO S. R. O.

HALIFAX, N. S. (*Special*), Academy of Music.—The Players presented "Stop Thief" to S. R. O. five nights out of six. "When We Were Twenty-one," Oct. 4 delighted, with Sidney Toler and Jane Morgan particularly strong in the leading roles. Louis Albion, John J. Farrell and Maurice Burr were excellent as the "trinity"; Jack Lewis scored as the Imp, and May Ross Clarke as the French maid, was much more clever than those usually seen in such roles in dramatic productions.

JAMES W. POWER.

PLENTY OF "PEP" ON UNION HILL

"Maggie Pepper" was the guest of the Keith Players, Hudson Theater, Oct. 4-9. "Maggie" proved to be a very entertaining person, and there wasn't an afternoon or evening that she didn't fail to entertain large gatherings of society of this section of New Jersey with her amusing mannerisms and straight-from-the-heart pathos and humor. After it was all over, the people whom she entertained found out that it wasn't really "Maggie Pepper" at all, but Miss Evelyn Watson who had assumed her friend's name because of the real "Maggie's" inability to visit Union Hill. They readily forgave Miss Watson for the deception and really admire her for her clever and amusing imitation. Among others present were Jessie Pringle, Vera Albertson, Harry Kaiser, Nan Bernard, Frederick Webber, Julia Carle, George McEntee, Jack Roseleigh, Virginia Elwood, Aubrey Bosworth, Mildred Florence, Joseph Eggenton, Janet Davis, John Castleton, Frank Armstrong, and P. E. McCoy, alias Jake Rothschild, a very clever personage who entertained immensely with his amusing business methods.

"A Shepherd from the Hills" is visiting Union Hill this week.

E. A. CREWE, JR.

CRESCENT GOES INTO ECLIPSE

Due to the Triangle Film Corporation taking over the lease on the Crescent Theater, Brooklyn, the "big guns" of the Crescent Players will remove to their old home, Hudson Theater, Union Hill, N. J. William Woods, who so successfully inaugurated the past Summer's season of stock at the Hudson, returns as house manager. "Daddy" Masson, father of stage directors also returns, bringing with him Arthur Mack, stage manager; Joseph Lawrence, and Charles C. Wilson. Union Hill receives the old favorites with open arms. Jack Roseleigh, Mildred Florence, and Jessie Pringle, of the present company, remain at the Hudson under W. C. Masson because of their excellent work since the opening of the Fall season.

UNDER CIVIC AUSPICES

Northampton's Municipal Players Open Their Fourth Season in "You Never Can Tell"

NORTHAMPTON, MASS. (*Special*).—The Northampton Players, under management of Bertram Harrison and Jessie Bonstelle, opened their fourth season at the Municipal Theater here, Oct. 4, in Shaw's "You Never Can Tell." The choice of play shows the caliber of the company who handled the brilliant piece with delightful understanding and to the satisfaction of an audience of citizens, college people and distinguished guests that packed the house. The theater was decorated with palms and evergreens, and its woodwork has been freshly painted. Speeches were made by Mayor Felker and by President Burton, of Smith College. The latter plainly stated the conditions why the season commences without an orchestra. The finances of the house cannot stand the additional expense of the additional musicians demanded by the union. For the present, music is being supplied by the Concert Grand Edison. While the Players, last season, cleared several thousand dollars over running expenses, former expenses leave a deficit still to be faced and while this is the situation the trustees do not feel warranted in assuming heavier expense than necessary. The prospect for the coming season is bright. Subscriptions and advance pledges of support are nearly double those of former seasons and public enthusiasm is at a high pitch. A company that promises better work than ever has been placed here and interesting plays, including new "tryouts" are ahead. The new resident director is Mr. Edwin Curtis, who has had five seasons at the Columbia Theater, Washington, D. C., and directed several Western companies of importance. James Rennie, last season's popular young leading man, returns. Adeline O'Connor, of the well known family of sculptors and artists, is leading woman. Mr. Thomas Swen, stage manager, has acted in England and in Paris and has made a study of the new methods in stage lighting, decoration, etc. William Pringle, original member of the Northampton Players; Miss Gertrude Workman, Mr. William Powell and Mr. Arthur Allen, of Miss Bonstelle's Summer company, at Buffalo and Detroit, are here also; Robert Ames and Frances Goodrich, established members of the Northampton Players, and Miss Sue Van Duser and Mr. Charles Coleman, recently with the Portland Players, and Miss Mary Coates, sister-in-law of Clayton and in her first year of professional work. Hermann Hirshberg also appeared in the cast of "You Never Can Tell." Miss Workman and Miss Coates both are interested in writing as well as acting. Mr. Coleman is an Australian who came to America last season with Phyllis Neilson-Terry. He also saw service in the Boer War. Altogether in travel, experience, personality and attainment, the company adds much to the cultural of the city which is to be its home for the next half year. Following the great ovation greeting the players, Miss Bonstelle gave an informal but inspiring little talk to the assembled company, telling them that she wished every actor and actress in the profession was beginning to season with as much ahead of them in the way of a beautiful theater, comfortable conditions of working, freedom from the strain that handicaps best development, and in a community where regard for and expectations from the players is so great.

MARY K. BREWSTER.

BIRMINGHAM DEBUTANTES

BIRMINGHAM, ALA. (*Special*).—The Grayce Scott Stock Company at the Bijou is growing in favor each week, and the consensus of opinion is that this is the best stock company that has appeared here in many years. Dewitt Newing has stamped himself as a manager and producer of splendid ability. The work of Miss Scott, Miss Nan Crawford, John Warner, Earl Craddock, Dewitt Newing and several others is of the highest order. Miss Fay Winn, a beautiful and popular Birmingham girl, made her professional debut with this company last week, and surprised her friends by her ease and by the artistic rendition of the bit she had.

Another popular Birmingham woman, Nonie Barrett, who in private life is Mrs. R. C. Woodson, appeared with this company this week as Lucy, the school teacher, in "Mrs. Wiggs of the Cabbage Patch." Mrs. Woodson was formerly with the company at Richmond, Va. Her rendition of her part was excellent.

JAMES E. DEDMAN.

STOCK AT WOODSTOCK

WOODSTOCK, ILL.—The Compton-Plumb Stock company returned to Woodstock, Ill., Saturday night, Oct. 9, and presented "The Man Who Wins" as the opening attraction. The plays which they will present at Woodstock are new. Good business is expected.

The Sherman Players presented Paul Armstrong's political drama, "The Grafters," at Fox, Aurora, Ill., first half week Oct. 4, and at the Grand, Elgin, Ill., last half. Good business both places.

MRS. J. A. DUMSER.

HARRY HOLLINGSWORTH.

Harry Hollingsworth, leading man with the Poli Players, Hartford, Conn., although only twenty-six years of age, has won an enviable position for himself. Mr. Hollingsworth is a Westerner and he excels in parts in which he is given a chance to be a manly man. For several years he was leading man in "Where the Trail Divides," following Robert Edeson, and has had considerable experience in stock. The Poli company in Hartford has just celebrated its 500th anniversary, and, with the exception of six weeks during the Summer months, Mr. Hollingsworth has appeared in every production. It is largely due to his ability and personal magnetism that the present company is enjoying the most prosperous season of any stock which has ever appeared in the Connecticut capital.

FISHERS ARE ALSO SINGERS

ST. PAUL, MINN. (*Special*).—The Ernest Fisher Players' second musical comedy offering, "The Time, the Place and the Girl" proved to be an unusually attractive bill at the Shubert, Oct. 3-9. Pete Raymond probably got the greatest number of laughs as "little" Willie Talcott, while Harry La Cour, as Bud Simpson, was a close second. Earl Lee contributed a clever characterization as Pedro, the organ grinder. Agatha Brown, as Mrs. Talcott, scored the song hit of the performance with "The Waning Honeymoon." Mollie Fisher and Billy Kent received numerous encores for their duet, and Robert H. Rossel's fine singing voice was heard to advantage in several numbers. "Macushla," Oct. 10-16. "The World and His Wife," Oct. 17-23, with May Buckley and Minor Watson in the leading roles, their first appearance with this company. May Buckley was leading woman with L. N. Scott's Metropolitan Players at the Metropolitan during a Summer season about a dozen years ago.

JOSEPH J. PFISTER.

FOR AULD "LANG" SYNE

DENVER, COL. (*Special*).—Eva Lang returned to the Denham in "Divorcons," and her welcome must have been a source of great gratification to this able actress. "Seven Sisters," which followed, Oct. 3-9, gave us Miss Lang in a sweet, rollicking comedy. "The Shadow" for Oct. 10-16.

Theodore Lorch and company have had good patronage at the Tabor, Sept. 26-Oct. 2 in "To-Day," a sordid drama new to this city, and Oct. 3-9 in "The House of Lies." "The Lieutenant and the Cowboy," follow. Special performances of "Dr. Jekyll and Mr. Hyde" were given Sept. 28 and Oct. 7, and of "East Lynne," Oct. 9 matinee.

FREDERICK D. ANDERSON.

"SAWYER" DEFIED A STRIKE

SCHENECTADY, N. Y. (*Special*).—The Hudson Theater entered its third week Oct. 4-9 with the Crane Shirley Stock company in Quincy Adams Sawyer, and despite the big electrical strike business kept up. New additions to the cast were: Paul Carroll, Joseph Granby and Edward Travers, a local boy. Week Oct. 11-16, "One Day."

NAT SAHR.

STEIN'S
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MAKE-UP

LUELLA MOREY WINS AS "MRS. WIGGS"

In Luella Morey's interpretation of "Mrs. Wiggs of the Cabbage Patch," the offering of the B. F. Keith Stock company, the Bronx Theater patrons enjoyed the rarest kind of a treat week of Oct. 4. Miss Morey's achievement is one that actors envy and audiences admire with the sincerest applause. The efforts of this versatile actress leave little to criticise and very much to commend. Bonney Hay was a screamingly funny Miss Hazy and Walter F. Richardson, who scores in character work, as well as leads, a most excellent Mr. Stubbins. Lovey Mary was charmingly played by Ruth Robinson, and Albert Gebhardt and Elsie Brinkman placed two very good characterizations to their credit. Hattie Johnston and Lucille Lavalliere were very amusing as Mrs. Eichorn and Mrs. Schultz. Margret Fielding, Frank Bass, Walter Marshall, Fred. C. House, Russell Parker, Clay Morgan, Rosemary Crystal, Baby Fersman, Baby Nevins, Hal Williams, Frank Carter, Raymond Acker and Sam Leigh all in distinct contributions to the success of the play—not forgetting the guarantee of perfection with the direction of R. G. Edwards. Week of Oct. 11, the first stock performance in New York City of "The Yellow Ticket." The first New York stock presentation of "Innocent" is also to be made at this theater shortly.

IDA C. MALCOMSON.

DRUMMER DID BIG BUSINESS

ELMIRA, N. Y. (*Special*).—The Mozart Players, who are increasing in popularity each week, supplied fun aplenty at the Mozart, Oct. 4-9, in "The Traveling Salesman", big business. Victor Brown was a clever Bob Blake; Alice Clements made a lively Beth Elliott; Emma Carrington was a delightful Mrs. Babbitt; Harold Salter a fine Franklyn Royce, and Arthur Griffin a humurous Julius. Charles Dey won favor as Ted Watts and Harry McKee as Ben Cobb. Others who did well were: Verne Sheridan, Gail Truitt, Cliff Hyde, Joseph Latham, Henry Williman and George Hyett. The play was perfectly staged by Director McKee and the orchestra furnished enjoyable incidental music, under the direction of Carle Otte. "Rebecca of Sunnybrook Farm," 11-16.

J. MAXWELL BEERS.

"OVERNIGHT" & "LITTLE BLUE"

ST. LOUIS, MO. (*Special*).—"Overnight," as produced by the Players Stock company at the Park Theater, was highly praised. Both the ensemble and individual work of the company were very good. Bertha Mann, Vessie Farrell, Elsie Hitz, Loretta Wells and Marguerite Strasselle played the feminine roles. James Leary, Bob McClung, Louis Calhern, William Macauley, and Mitchell Harris, the leading man, contributed to the success of the piece.

"Little Boy Blue" was well produced at the Shenandoah, with Mabel Wilbur as Daisy and Sarah Edwards as Madame Amaranth. George Nathanson, Dan Marble, Roger Gray, and Matt Hanley were old favorites suitably cast. Tom Conkey did unusually well. Harry Fender, Royal Cutler, Toots Byron, and Lynn Newsum were others who aided in the production.

VIVIAN S. WATKINS.

STOCK QUOTATIONS

Benedict MacQuarrie, with the Hartford Poli Players, is a brother of Murdock MacQuarrie, the well-known Universal director.

Friedrich Heinz Corday, formerly of the Weimar Hof Theater, will be the new leading man with the Cincinnati German Theater company, at the Grand Opera House.

Harry Fenwick, formerly of the Denham Players, Denver, Col., has joined the Barrow Howard Players.

The Movie film being made by the Barrow Howard Players is rapidly nearing completion and will be shown at the Oliver, in the near future.

Edwin H. Curtis is now manager of the Jessie Bonstelle Company, playing at the Municipal Theater, Northampton, Mass., and, needless to say, doing well.

Cliff Hyde scored his fifth hit in his fifth week with the Mozart Players, doing the old sexton in "The Heart of Maryland." The company, under the direction of Harry McKee, is doing excellent work.

Harry Yaell has been engaged for juvenile leads at the Princess Theater, Sioux City, Iowa. By the way, Henry has a great name for a topical parody, entitled "Y sells Sioux shells."

Grant Ervin has joined the Wilmer & Vincent stock company at the Majestic Theater, Utica, to play comedy and characters. "Let no pent-up Utica confine your powers," Grant.

The Warburton Stock company in Yonkers is to have a Danish leading woman, Ellen Glerum, who came to this country six years ago from Copenhagen, where she received dramatic training at the Royal Theater.

Director James H. Doyle and wife (Gertrude De Mont) returned from their vacation on their farm at Foster Center, R. I. Mr. Doyle recently closed his third season with the Albee Stock company of Providence.

A reception was tendered to Frances Williams on the stage of the Hyperion Theater, following the stock performance of "The Only Son," in which she and William Bonney play the mother and father roles remarkably well.

William E. Blake, who played a long and successful season in Texas, is scoring some striking character creations with the Crescent stock company. His "cokey" in "The Miracle Man" made everybody wonder whether he found that type in Texas or studied it in Brooklyn.

Stewart E. Wilson, with the Scranton stock company, is making a record in "dope" roles. In "Kick In" he outdid his creation of Dopie Doe in "The Divorce Question," and is said to have been offered the presidency of a coke company in Scranton on strength of it.

Little Dorothy Mortimer is growing more popular every day at the Bijou Theater, Richmond, and was a great success in "The Misleading Lady." Next Miss Mortimer and her excellent company will present "The Girl in the Taxi," and as Richmond is always a jolly week, on account of the Virginia State Fair, they expect crowded houses.

The Marguerite Bryant Players appeared in "The Squaw Man" at the Pittsburgh Empire, week of Oct. 4. The entire company was well cast and gave good support. Marguerite Bryant, who played with sincerity the role of Nat Goodwick. "Why Girls Leave Home," Oct. 11-16.

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DREW IN PLAY BY VACHELL

Rehearsals Begun of New Comedy in Which Actor Will Be Seen at the Empire

All rumors that John Drew would be seen this season in Sir Arthur Pinero's latest play, "The Big Drum," have been set at rest by the announcement from the Frohman office that the actor will appear in a new three-act comedy by Horace Annesley Vachell, author of "Quinneys." No title has as yet been selected for the play.

Rehearsals have begun under the direction of Augustus Thomas. Mr. Drew's engagement will be at the Empire Theater as usual.

DEATH OF AUGUST P. DUNLOP

August P. Dunlop, prominent for many years in theatrical and newspaper circles, died suddenly Oct. 9 in his home, 336 West Twenty-ninth Street. He was seventy-six years old and a widower. Death was due to a complication of diseases.

Mr. Dunlop was born near New Orleans. The early years of his life were spent in Paris, where he studied art under Henri Pene DuBois and others. Returning to America, he enlisted as a drummer boy with the Louisiana Tigers and fought throughout the Civil War.

He obtained his first newspaper experience on the old New York *Star*. Later he worked for other newspapers in Park Row. He was also a theatrical agent and at one time published *Dunlop's Stage News*. For several years he was dramatic editor of the New York *American*, and later was associated with the press department of Charles Frohman.

THEATERS WEATHER THE STORM

NEW ORLEANS (*Special*). — The unprecedented storm that visited this city and played such havoc has had no effect on the theaters. "A Pair of Sixes," billed to appear at the Tulane Oct. 3-9, arrived a day late owing to the impairment of railroad facilities occasioned by the Friday storm. The company consequently began its engagement Oct. 4 and continued until Oct. 9. Mrs. Patrick Campbell in "Pygmalion" and "The Second Mrs. Tanqueray," Oct. 10-16.

The Baldwin Stock Players at the Crescent have been drawing very satisfactory audiences. For week of Oct. 3-9 "The Divorce Question" was the offering. "One Day," Oct. 10-16.

J. M. QUINTERO.

ALBANY APPROVES "EMMA M'CHESNEY"

ALBANY, N. Y. (*Special*).—With an excellent list of notable bookings the Albany theaters filled the week out to highly profitable business. At Harmanus Bleecker Hall, "It Pays to Advertise" won an immediate success with a packed house. The cast was especially good. "Trilby," with an all-star cast, headed by Miss Phylis Nielson Terry, attracted small but highly appreciative audiences, Oct. 5-6. "Tonight's the Night" made a distinct hit the 7th, drawing a packed house. The musical features won marked favor. Ethel Barrymore in her new play "Miss Emma McChesney & Company" scored a well deserved success, appearing to splendid advantage before a large audience Oct. 8.

G. W. HERRICK.

"TREASURE ISLAND" PREMIERE

Nov. 11 has been selected as the date for the presentation of "Treasure Island" at the Punch and Judy Theater. A preliminary out-of-town engagement will be played.

The cast, as completed, includes Charles Hopkins, Mrs. Hopkins, Edward Emery, Tim Murphy, Edmund Gurney, W. J. Ferguson, Frank Sylvester, Oswald Yorke, David Glassford, Leonard Willey, Edmund Elton, Thomas Coffin Cooke, Leonard Grey, Robert Gravle, Chauncey Keim, Lynn Starling, Ben Kauser, J. H. Greene, Charles McDonald, Walter Connolly, Robert Stevens, Cecil Butler, Alice Belmore, and Agnes Kemble.

TYPE ADDED TO TALCUM

ST. PAUL, MINN. (*Special*).—Taking exception to the opinion vouchsafed by local newspaper critics in regard to "Maid in America," the Metropolitan management ran large display advertisements all week in the papers announcing, "This is not for would-be critics and old maids, but a show for the people." An immense sign in front of the theater read similarly. One scribe's train of thought ran somewhat thusly: "About all that protects the choristers' anatomy from the rigors of a Minnesota Winter is a thick layer of talcum powder."

JOSEPH J. PFISTER.

FRANK CASE PLAY IN CHICAGO

A play built on the Leo Frank case and bearing the title of "The Sacrifice," was produced at the Crown Theater, Chicago, on Oct. 3. The piece, which is the work of Lem B. Parker, is described as a "powerful plea for the majesty of the law." It will be booked on the Stair and Havlin Circuit.

DE ANGELIS IN "SOME BABY"

A second "Some Baby" company has been organized by the Henry B. Harris Estate, with Jefferson De Angelis in the leading role. It will open in Springfield, Mass., Oct. 16.

White, N. Y.

MADAME POLLY

Professional friends of Madame Polly will be surprised to learn that the above portrait was taken very recently, after she had passed her fifty-first birthday. Health has been her watchword throughout the years, and she has retained her wonderful fine complexion and youthful appearance by simple rules of living and care of the skin by her own method.

A pleasant smile, an attractive personality, and an honest purpose have done much to popularize Madame Polly with her patrons. In her attractive parlors on Broadway, you will find on the walls many pictures, personally dedicated to her, which her professional patrons have given as a token of their esteem. Among these will be seen Marie Dressler, Beatrix Allen, Bonnie Glass, Mae Murray, Jose Collins, Anne Pennington, Lillian Bradley, Margaret St. Clair, Jean Darnell, Lottie and Olive Briscoe, Georgia O'Ramey, Mayme Gehrue, Lillian Wiggins, and many others.

Care of the face, hands, and hair are Madame Polly's delight, and she is justly proud of her achievements with her customers, who number many people in private life, as well as in the profession.

The businesslike air of her establishment makes it unique and distinctive, and indicates one reason for her success. We all have heard of the sure-cure hair treatments offered to restore our lost hair, and here we find no exception. Madame Polly has her own form of treatment, which she has found successful the past four years she has used it. Though she does not advertise, and does not urge it on her customers, she is rapidly establishing a reputation for results. The treatment is reasonable, simple, and effective.

DECOURVILLE BARRED

English Manager Still Unwelcome at Klaw and Erlanger Attractions

There is nothing new in the report that Albert DeCourville, the English theatrical manager, is unwelcome at the attractions of Klaw and Erlanger and their allies. THE MIRROR learns that on previous visits to New York he was barred from theaters in which K & E productions were playing.

Publicity was given the hostility last Thursday night when Mr. DeCourville, in company with H. B. Marinelli, the foreign vaudeville agent, attended the Dance De Follies on the New Amsterdam Theater. When Florenz Ziegfeld, the manager of the entertainment, noted DeCourville's presence he sent for Marinelli and told him that DeCourville was not welcome at any Ziegfeld show, and that in the future he must refrain from bringing the London manager to the Danse de Follies. Mr. Ziegfeld also telegraphed the business manager of the "Follies," E. E. Rosenbaum, not to admit the Englishman to a performance of that attraction in Boston.

It is said that DeCourville incurred the displeasure of the New York managers by the strange coincidence with which certain features of their productions appear in his London Hippodrome revues shortly after his visits to this country.

AN APPEAL FOR CHARITY

Joseph A. Donnelly, of No. 444 West 57th Street, has issued an appeal in behalf of the Dominican Sisters of the Sick Poor, to members of the theatrical profession asking if they will kindly donate their services at an entertainment to be given at the Amsterdam Opera House, Oct. 21, for the benefit of the hospital fund of the Sisters. The proceeds of the entertainment, which is dependent entirely upon charity, are to be applied to the fund. This fund, when completed, will go to building a hospital wherein the destitute poor may receive free medical attention. The Sisters have been visiting the sick poor in the tenements for the past thirty-six years.

"MRS. BOLTAY'S DAUGHTERS" OCT. 25

The premiere of "Mrs. Boltay's Daughters," by Marion Fairfax, which Harrison Grey Fiske and George Mooser are producing, in association with the Shuberts, will take place in one of the Shubert Theaters Monday, Oct. 25, following a week of out-of-town performances. Rita Jolivet will be featured in the play.

BALTIMORE

Andreas Dippel's Name Deserves a Place on the Monument for "The Lilac Domino"

BALTIMORE, MD. (*Special*).—Baltimore waited a long time for "The Lilac Domino," but it was worth it. Its tardy arrival only served to increase the curiosity, and the welcome it received at the Academy on Monday night was highly enthusiastic. Andreas Dippel deserves a vote of thanks from all lovers of good music for this production. From a musical standpoint, it is one of the best light operas produced in this city in the past six years. The book could easily stand improvement, but its the splendid musicianly score which proves such a delight. Helen Morrill and J. Humbird Duffy scored in the two leading roles. It is to be regretted that Baltimore did not hear Eleanor Painter. The audience was extremely fashionable, and almost completely filled the house at the opening. Week Oct. 18, Otis Skinner in "Cock of the Walk."

"Potash and Perlmutter," which crowded Ford's to the very doors at every performance last season, returned to the same house on Monday night, and repeated the trick. At this late date its useless to mention what a mighty good entertainment this play furnished. The company is an entirely new one, and plays well. None of the humor is lost, and every line is made to count. The same excellent staging is again apparent this season, and the engagement gives promise of being as fully successful as last year. Week Oct. 18, "A Full House" (New York cast).

One of the chief events of the week was the return of that popular actress, Grace Huff, to the folds of the new Auditorium Players. Miss Huff is undoubtedly the most popular of all stock actresses who have played an engagement in this city during the past five years, and her return was the occasion of a great ovation from her hundreds of admirers. It is a pleasure to find her greatly improved in health, and we wish her greater success with the new organization.

I. B. KREIS.

PHILADELPHIA

PHILADELPHIA (*Special*).—Now that the excitement of the World's Series is ended, those interested in amusements are again turning toward the theaters, the theatrical season in Philadelphia have started in earnest. Last week there were two openings of merit, while this week there were changes at three theaters. At the Adelphi, where war pictures have been shown for two weeks, William Hodge is the star, appearing in "The Road to Happiness."

At the Lyric, one of the Summer hits of Broadway, "Hands Up," featuring Florence Walton and Maurice, is the attraction, succeeding "The Lilac Domino," which had a fair run.

One thing has always been noticed about the attractions at the South Broad. Either they are very good and have splendid runs, or else they are dismal failures playing to small houses. Fortunately, the former is true about the opening play of the season, "Daddy Long-Legs," which in its first week played to capacity every night, and completely sold out both Saturday afternoon and evening performances. The play is one that appeals particularly to lovers of children, and has a very strong cast headed by Henry Miller and Ruth Chatterton.

Keith's featured Fritzi Scheff last week, the Met and Globe both had very strong vaudeville bills. At the Garrick there was also a change this week, "Under Cover" succeeding "Potash and Perlmutter."

J. SOLIS-COHEN, JR.

JERSEY CITY—HOBOKEN, N. J.

JERSEY CITY (*Special*).—"Peg o' My Heart," with Florence Martin as Peg, and Lisle Leigh as the aunt, drew fine houses at the Majestic Theater Oct. 3-8. "The Natural Law" Oct. 11-16.

A great big bill was offered at Keith's Theater Oct. 3-5 to immense business. "On the School Playground" is a great act.

A cog in the burlesque wheel slipped, and instead of "Hello Paris" company the "V. S. Beauties" came to the Academy of Music Oct. 4-9 to fine business. "Crackerjacks" company Oct. 11-16.

Ben Welch gave a very pleasing burlesque at the Empire Theater, Hoboken, Oct. 4-9, to packed houses. "Puss, Puss" company Oct. 11-16.

The Orpheum Theater is doing a great business with first-run pictures.

Manager Frank E. Henderson is negotiating for the German War Pictures at the Majestic Theater.

The Elks are arranging for a ladies' night Oct. 14.

WALTER C. SMITH.

PORTLAND

PORTLAND, ORE. (*Special*).—The Crane-Ross-Arbuckle-Cres-Taliaferro cast in "The Henrietta" drew brilliant audiences at the Heilig Sept. 28-Oct. 2. It as the opening of the season for the legitimate.

The Baker Players distinguished themselves in their production of "The Fortune Hunter." Business at this successful stock house continues highly satisfactory.

The Orpheum presented the best and the best balanced bill of the season. Walter Kelly, Pat Rooney and Marion Bent, Eugene Damond on the violin, and Brownie Dupont in "The Aurora of Light," all won hearty approbation.

Fritz Kreisler opened the Steers-Coman Concert season at the Heilig. The audience overflowed the house onto the stage.

On and after Oct. 10 Portland picture houses propose to effect a general increase in admission prices. The 10-cent houses will charge 15 cents for evening performances, and the 5-cent houses will charge an all-day price of 10 cents. The National Theater, which has returned from musical comedy to pictures, has already adopted the new scale.

JOHN F. LOGAN.

WORCESTER

WORCESTER, MASS. (*Special*). — Theatergoers were given a real treat Oct. 5 at the Worcester Theater, when the Aborn Opera company presented "The Bohemian Girl." The singing of both chorus and principals was excellent. In the title-role Edith Allan displayed a sweet soprano voice. Mildred Rogers as the queen was well liked. Her solo in the second act was one of the hits of the production. George W. Dunstan, Henry Taylor, Francis Tyler, Ralph Nicholls, and the Taigani Whirlwind Acrobats are deserving of much praise. The attendance could have been better.

Poli's had a vaudeville bill of real worth, and the Plaza pictures and vaudeville to good houses.

FRANK H. ORDWAY.

RICHMOND, VA.

RICHMOND, VA. (*Special*).—Academy of Music: "Robin Hood" by the De Koven Opera company delighted large audiences Oct. 1, 2 and matinee Oct. 2. Albert Spalding, assisted by Madame Loretta Del Valle, pleased a medium-sized audience at the Academy Oct. 4. Mr. Spalding proved himself to be a great violinist, and Madame Del Valle, prima donna soprano from the Royal Opera House, Prague, was in splendid voice.

Coming soon to the Academy "Twin Beds."

Robinson's Circus attracted a packed tent Oct. 4, day and night, but failed to please, considered very week show, about 10-cent variety.

The Lyric continues to please capacity houses every day and night, with high-class vaudeville and pictures.

The best fair in the South will be seen in Richmond during week of Oct. 11-16.

NEAL AND MCCONNELL.

ROCKFORD

ROCKFORD, ILL. (*Special*). — Grand: Fiske O'Hara, who is a Rockford favorite, gave a very satisfactory performance to a large house, Oct. 4. Mizza Hajos and J. K. Murray in "Sari" won the hearts of all, Oct. 7. "Daddy Long-Legs," with Rene Kelley as Judy, to capacity business. Manager George Peck is not booking anything and everything, but only picking the good things, thereby getting the confidence of the Rockford theatergoing public.

The Palace (vaudeville): "The Six Water Lillies" heading the bill. On Monday night Manager Damon put on an amateur diving act for the local divers in competition with the girls. This followed the regular show, and it was such a hit that it was repeated on Wednesday night. Sunday the German war pictures again.

Rockford Lodge of Elks, No. 64, gave their annual picnic, their programme including dancing acts, which were brought out from Chicago, and a "Battle Royal" with six colored boys taking part. It was a perfect day, and 300 "Bills" said "the best yet."

HARRY F. NORRIS.

ST. LOUIS

ST. LOUIS, MO. (*Special*). — Owing to the Veiled Prophet parade, the fair and many other attractions a gala week resulted in the theaters enjoying better business. "The Only Girl" enjoyed a good run at the Shubert. Henry Blossom, who wrote the book, is a local man, and during the engagement spent the week with his parents who reside here. Oct. 10-16, "Dancing Around," with Al. Jolson.

"The Birth of a Nation" pictures finished their fifth week at the Olympic, and were taken over to the Garrick Theater, which has been closed for several seasons. The change was necessitated by the coming of Julia Sanderson, Donald Brian, and Joseph Cawthorn in "The Girl from Utah" on Oct. 11.

VIVIAN S. WATKINS.

RAYMOND TEAL IN HONOLULU

HONOLULU, H. I. (*Special*).—Raymond Teal, heading a company of twenty-six versatile performers, opens a season of musical comedy at the Bijou in "The Time, the Place and the Girl" Sept. 30. Madeline Rowe is the prima donna; Hazel Lake, the soubrette; Mildred Manning, a pupil of Maude Allen, the dancing ingenue, and Corinne Carkeek, Minnie Van Dervoort, and the Prager Sisters are among the fair principals. In addition to Raymond Teal the male members of the company consist of Fritz Field, Homer Long, Claude Kelley, and Le Roy Kinslow.

Raymond Teal is no stranger to Honolulu, having played here on two occasions about three years ago, when he took a musical comedy company to the Far East for an extended engagement.

JOHNSTOWN

JOHNSTOWN (*Special*).—At the Grand Opera House Mr. Everett Tutching, a young musician of this city, appeared in a farewell piano recital before a large and appreciative audience. He was assisted by Hans Kronold, America's leading 'cellist, and Mr. Jose Conrado Tovar, accompanist. Each number was well received, it being necessary for the entertainers to answer responded encores. Mr. Tutching's rendition of "Irish Tune from County Kerry," by Grainger, and Mr. Kronold's "Danse Russe," by Simon, were especially well received. Mr. Tutching will study in New York under Gaston Dethier, the French organist.

A. L. SCHWADAS.

ELMIRA

ELMIRA, N. Y. (*Special*).—"On Trial" drew three large houses to the Lyceum, and proved one of the treats of the season. "It Pays to Advertise" Oct. 5, delighted a capacity house. "Twin Beds" Oct. 11. "Too Near Paris" Oct. 12. May Robson Oct. 15. "Bringing Up Father" Oct. 16.

Good vaudeville drew splendid business to the Majestic Oct. 4-9. The Colonial, with Paramount pictures, had capacity.

The handsome new Regent Theater, erected by the T. M. Harton Company, of Pittsburgh, at a cost of $97,000, was opened Oct. 4 to capacity. J. W. Schwartzwolder is to be resident manager, and high-grade pictures will be offered.

J. MAXWELL BEERS.

PROVIDENCE

PROVIDENCE, R. I. (*Special*).—Opera House: Oct. 4-6: "Kick In." Number of company or cast not announced. Oct. 7-9. "Trilby," with all-star cast. Both to capacity houses.

Keith's: Oct. 4-9: "The Yellow Streak," with "Cranberries" for sauce, to S. R. O.

Colonial: "The Million Dollar Dolls" and World Series score by special wire S. R. O.

Emery: The intellectual dog, "Snoozer," to S. R. O.

Bijou Nickel, Casino, Gaiety, Strand, Empire, Palace, Royal, and Auborn all doing well. Pictures and vaudeville to capacity at the Scenic.

The Globe continues with its stock company in a review of 1915 song successes and a new sketch, "The Western Girl": S. R. O.

REYNOLD A. GRAMMAR.

FALL RIVER

FALL RIVER, MASS.—Academy of Music: An excellent company presented a "Pair of Sixes" Oct. 4, 5, and gave the best of satisfaction; fair attendance. Cercle Montpellier (local) Oct. 6 in a good production of "Noirefontaine" to large attendance. "Darlings of Paris" Oct. 7, 8; large attendance. Knights of Columbus Minstrels, Oct. 11, 12; "Adele," Oct. 13; "Garden of Allah," Oct. 25-27.

W. F. GEE.

ETHEL GREY TERRY

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Fiske O'Hara

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MARTHA HEDMAN

In "THE BOOMERANG"
Management David Belasco — Belasco Theatre

ALICE DOVEY

IN "HANDS UP"

VIVIENNE SEGAL

with "THE BLUE PARADISE"
Management MESSRS. SHUBERT

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BUFFALO

BUFFALO, N. Y. (*Special*).—Multitudes were attracted to the Star to see Julian Eltinge as "Cousin Lucy." Mr. Eltinge and his gowns are not all, because he is surrounded by an unusual company, which includes Jane Oakes. Beginning Oct. 11, "It Pays to Advertise."

At the Teck week of Oct. 11, "Sherman Was Right."

"Mutt and Jeff in College," at the Majestic, Oct. 4-9, drew large houses. Week Oct. 11, "Little Lost Sister."

At Shea's Oct. 4-9, Kenneth Casey, the Vitagraph boy, is truly a wonder child, as he does such a lot of things. Bonnie Glass was the headliner.

Gaiety: Irwin's Majestics made a big hit.

BAXTER.

OTTAWA

OTTAWA, ONT. (*Special*). — Russell: "When Dreams Come True" Oct. 2; fair performance, to fair business.

Dominion: week Oct. 4-9: Leonard Gauthier and his Animated Toy Shop scored great hit, to very big business.

Francais: Oct. 4-6: Boston Musical Comedy company in "Married for Money" to capacity business.

The Family: Film features.

J. H. DU BE.

SAN FRANCISCO

SAN FRANCISCO (*Special*).—Ruth St. Denis and Ted Shawn dance at the Alcazar for two matinees Oct. 12, 13.

"Conquest of Kama" was given at the Berkeley High School by a troupe of Hindu players for the benefit of the suffering in India.

Kreisler plays at the Greek Oct. 9, and Paul Steindorfer will lead, while Hermon Martonne, of New York, will be concert master.

Alfert Herts, the great symphony concert, has been given instruction to enlarge his orchestra for the future. Arrangements have been made to have Mr. Herts with us for five years.

Margaret Anglin produced for the first time on any stage "The Divine Friend" at the Columbia. This is the star's third week at this house, she having come to play the Greek plays at the U. C. The stage of the Columbia will undergo some changes to present "On Trial," which comes soon.

The Alcazar has "The Only Son" for week ending Oct. 11. Jane Urban was especially engaged, while Lytell and Vaughan are the particular stars.

The Cort did nicely with "The Sinners." Commencing Oct. 10, Sunday night, "So Long Letty" comes to this house with Charlotte Greenwood, Sydney Grant, Walter Catlett, May Boley, William Rock, and thirty California beauties.

A. T. BARNETT.

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CHAPLIN CAPTURES CANAL ZONE

CRISTOBAL, (*Special*).—The Grotesques, a company of performers from London music halls, that has been touring South America, played the National Theater, Panama, Sept. 13-18, and the Broadway Theater, Colon, Sept. 20-22, to big business. This is the best English company that has been on the Isthmus in several years.

Motion pictures, featuring Charlie Chaplin, were shown in the Zone clubhouses for the first time Sept. 20-25, and drew capacity houses.

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DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ADAMS, Maude (Chas. Frohman Corporation): Hartford, Conn., 12, 13, Albany, N. Y., 14, Utica 15, Syracuse 16, Elmira 18, Auburn 19, Ithaca 20, Buffalo 21-23.

ADLER, Jacob: Prov., R. I., 12, 13.

ANDROCLES and the Lion (Granville Barker): Washington 11-16, B'klyn 18-23.

ANGLIN, Margaret (James Shesgreen): Frisco Sept. 19—indef.

BACK Home (Selwyn and Co.): Boston 7-16.

BARGAIN, The (Messrs. Shubert): N.Y.C. 6—indef.

BARRYMORE, Ethel (Chas. Frohman Corporation): Detroit 11-16, N.Y.C. 19—indef.

BIRD of Paradise (Oliver Morosco): Dayton, O., 12, 13, Muncie, Ind., 14, Anderson 15, Terre Haute 16, St. Louis 17-23, Kansas City 25-30.

BLUE Bird (Messrs. Shubert): Columbus 11-16.

BOOMERANG, The (David Belasco): N.Y.C. Aug. 10—indef.

CALLING of Dan Matthews (Gaskill and MacVitty): Portland, Ore., 10-13, The Dalles 14, Pendleton 15, Baker City 16, Weiser, Ida., 18, Boise City 19, Mountain Home 20, Twin Falls 21, American Falls 22, Pocatello 24, Spanish Forks, U., 25, Nephi 26, Salina 27.

CAMPBELL, Mrs. Patrick: New Orleans 11-16.

COMMON Clay (A. H. Woods): N.Y.C. Aug. 26—indef.

DADDY Long-Legs (Henry Miller): Phila. 4—indef.

DITRICHSTEIN, Leo (Cohan and Harris): Rochester 14-16.

EVERYWOMAN (Henry W. Savage): Berlin, N. H., 13, St. Johnsbury 14, Barre 15, Burlington 16, Plattsburg, N. Y., 18, Granville 19, Rutland, Vt., 20, Keene, N. H., 21, North Adams, Mass., 22, Pittsfield 23, Springfield 25, 26, Holyoke 27.

EXPERIENCE (Wm. Elliott): Boston Aug. 28—indef.

FAVERSHAM, William (Leonard L. Gallagher): Detroit 11-16, Chgo. 18—indef.

FERGUSON, Elsie (Chas. Frohman, Inc., and Klaw and Erlanger): Cinti. 11-16.

FRECKLES (Western: Broadway Amusement Co.): Knoxville, Ia., 13, Aded 14, Guthrie Center 15, Stuart 16, Atlanta 18, Audubon 19, Mapleton 21, Ida Grove 22, Wall Lake 25, Lake City 26, Nevada 27.

FRECKLES (Co. B: Broadway Amusement Co.): Mayfield, Ky., 13, Paducah 14, Eddyville 15, Madisonville 16, Guthrie 18, Russellville 19, Bowling Green 20, Franklin 21, Gallatin, Tenn., 22, Murfreesboro 23.

FRECKLES (Southern: Broadway Amusement Co.): Atlanta, Mo., 13, La Plata 14, Queen City 15, Unionville 16, Lancaster 18, Memphis 19, Revere 20, Stronghurst, Ill., 21, Farmington, Ia., 22, Pulaski 23, Bloomfield 24, Eldon 25.

FULL House (Co. A: H. H. Frazee): N.Y.C. 4-16, Balto. 18-23, Lancaster, Pa., 25, Wilkes-Barre 26, 27.

FULL House (Co. B: H. H. Frazee): Lexington, Ky., 14, Charleston, W. Va., 15, Parkersburg 16, Pittsburgh 18-23, Wheeling, W. Va., 25, E. Liverpool, O., 26, Akron 27.

FULL House (Co. C: H. H. Frazee): Ogdensburg, N. Y., 15, Watertown 16, Syracuse 18, 19, Herkimer 20, Little Falls 21, Johnstown 22, Amsterdam 23, Fulton 25, Oswego 26, Norwich 27.

GARDEN of Allah: Prov., R. I., 18-23.

GEORGE, Grace: N.Y.C. Sept. 28—indef.

GILLETTE, William (Chas. Frohman Corporation): N.Y.C. 11-30.

GIRL Outlaw (Clyde E. Anderson): Lendon, Mich., 13, Oak Grove 14, Fowlerville 15, Webberville 16, Danville 18, Mason 19, Grand Ledge 22, Vermontville 23, Nashville 24, Riley Center 25, White City 26.

GOODWIN, Nat (Chas. Hunt): Stamford, Conn., 18, Bridgeport 19, Holyoke, Mass., 20, Northampton 21, Springfield 22, 23, Pittsfield 25, Leominster 26, Lawrence 27.

HIT-the-Trail Holliday (Cohan and Harris): N.Y.C. Sept. 13—indef.

HODGE, William (Lee Shubert): Phila. 11-23.

HOLMES, Taylor (Joseph Brooks): Pittsburgh 11-16.

HOUSE of Glass (Cohan and Harris): N.Y.C. Sept. 1—indef.

ILLINGTON, Margaret (Selwyn and Co.): Cleveland 11-16, Cinti. 18-23, Lexington, Ky., 25, Dayton, O., 27.

INSIDE the Lines (J. Fred Zimmerman, Jr., and Wm. Harris, Jr.): Chgo. 3—indef.

IRVING Place Theater: N.Y.C. 1—indef.

IT Pays to Advertise (Cohan and Harris): Chgo. Sept. 2—indef.

IT Pays to Advertise (Cohan and Harris): Raleigh, N. C., 13, Wilmington 14, Charlotte 15, Asheville 16.

IT Pays to Advertise (Cohan and Harris): Buffalo 11-16.

IT Pays to Advertise (Cohan and Harris): Oil City, Pa., 13, Ridgway 14, Clearfield 15, Bradford 16.

JUST Boys (Wm. Elliott): Chgo. Sept. 26—indef.

KICK In (A. H. Woods): Chgo. Aug. 16-Oct. 16.

LIFE (Wm. A. Brady): Minneapolis 9-16.

LITTLE Girl in a Big City (Schutter and Montgomery): Chgo. 10-30.

LITTLE Lost Sister: Buffalo 11-16.

MANN, Louis (Messrs. Shubert): B'klyn 4-16.

MAUDE, Cyril: B'klyn 11-16.

MISSOURI Girl Merle H. Norton): Newton, Mo., 13, Galt 14, Princeton 15, Mercer 16, Gallatin 18, Shelbyville 20, Monroe City 21, Stillwell, Ill., 22, Elsberry, Mo., 23, Troy 25, Columbia 27.

NATURAL Law (John Cort): Jersey City, N. J., 11-16.

OMAR, the Tentmaker (Tully and Buckland): Shreveport, La., 13, Dallas, Tex., 14, 15, Ft. Worth 16, Oklahoma City, Okla., 17, 18, Tulsa 19, Muskogee 20, Ft. Smith, Ark., 21, Hot Springs 22, Little Rock 23, Pine Bluff 25, Memphis, Tenn., 26, 27.

ON Trial (Cohan and Harris): Boston Sept. 27-Oct. 16.

ON Trial (Cohan and Harris): London, Ont., Can., 12, 13, Port Huron, Mich., 14, Lansing 15, 16.

ON Trial (Cohan and Harris): Omaha 13-16.

PAIR of Silk Stockings (Winthrop Ames): Boston 4-23.

PAIR of Sixes (Co. A: H. H. Frazee): Holyoke, Mass., 13, Greenfield 14, Springfield 15, 16, N.Y.C. 18-23, Dover, N. J., 25, Plainfield 26, New Brunswick 27.

PAIR of Sixes (Co. B: H. H. Frazee): Aberdeen, Wash., 13, Portland, Ore., 14-16, Astoria 17, Salem 18, Corvallis 19, Eugene 20, Dallas 21, Pendleton 22, Walla Walla, Wash., 23, Weiser, Ida., 25, Boise 26, 27.

PAIR of Sixes (Co. C: H. H. Frazee): Galveston, Tex., 13, Houston 14, 15, San Antonio 16, 17, Austin 18, Waco 19, Ft. Worth 20, Dallas 21, Denison 22, McAlester, Okla., 23, Muskogee 26, Tulsa 27.

PAIR of Sixes (Co. D: H. H. Frazee): Jamestown, N. Y., 13, Salamanca 14, Bradford, Pa., 15, Hornell, N. Y., 16, Danville 18, Warsaw 19, Batavia 20, Corry, Pa., 21, Oil City 22, Erie 23, Ashtabula, O., 25, Sharon 26, Youngstown 27.

PATTON, W. B. (Frank B. Smith): Iowa City, Ia., 13, Independence 15, Iowa Falls 16, Stony City 18, Webster City 19, Humboldt 20, Emmetsburg 21, Algona 22, Armstrong 23.

PEG o' My Heart (Co. A: Oliver Morosco): Cleveland 11-16, Toronto 18-23, Buffalo 25-30.

PEG o' My Heart (Co. B: Oliver Morosco): Stamford, Conn., 13, Trenton, N. J., 14-16, Paterson 18-20, Newton 21, Easton, Pa., 22, Allentown 23, Scranton 25-27.

PEG o' My Heart (Co. C: Oliver Morosco): Greenville, S. C., 14, Anderson 15, Athens, Ga., 16, Cartersville 18, Chattanooga, Tenn., 19, 20, Huntsville, Ala., 21, Sheffield 22, Columbia, Tenn., 23, Nashville 25, 26, Jackson 27.

PEG o' My Heart (Co. D: Oliver Morosco): Regina, Sask., Can., 13, 14, Moose Jaw 15, 16, Swift Current 18, Medicine Hat 19, Lethbridge, Alta., 20, Calgary 21-23, Edmonton 25-27.

POLLYANNA (Klaw and Erlanger and Geo. C. Tyler): Chgo. Aug. 30—indef.

POTASH and Perlmutter (A. H. Woods): Balto. 11-16.

POTASH and Perlmutter (A. H. Woods): Painsville, O., 13, Akron 14, Wheeling, W. Va., 15, 16.

POTASH and Perlmutter (Southern: A. H. Woods): Atlanta, Ga., 11-13, Gadsden, Ala., 14, Birmingham 15, 16, Nashville, Tenn., 18-20 Memphis 21-23 Helena, Ark., 25, Pine Bluff 26, Hot Springs 27.

QUINNEYS (Messrs. Shubert): N.Y.C. 18—indef.

ROBSON, May: Rochester 11-13, Ithaca 14, Elmira 15, Scranton, Pa., 16, Allentown 18, Wilkes-Barre 19, 20, Easton 21, Wilmington, Del., 22, 23.

ROLLING Stones (Selwyn and Co.): N.Y.C. Aug. 17—indef.

ROYAL Slave (Geo. H. Bubb): Strawberry Point, Ia., 13, Volga City 14, Waucoma 15, Lawler 16, Elma 17, Sumner 18, McIntire 19, Floyd 20, Shell Rock 21, Parkersburg 22, Waterloo 23, Hudson 25, Dike 26, Morrison 27.

SACRIFICE, The (Rowland and Clifford): Chgo. 3-16, St. Louis 17-23.

SHEPHERD of the Hills (Gaskill and MacVitty): West Salem, O., 13, Wooster 14, Ashland 15, Mt. Gilead 16, Norwalk 18, Chgo. Jct. 19, Bucyrus 20, Wellington 21, Fremont 22, Findlay 23, Marion 25, Delaware 26, Zanesville 27.

SHEPHERD of the Hills (Gaskill and MacVitty): Hampton, Ia., 13, Waterloo 14, Traer 15, Oskaloosa 16, Marshalltown 17, Lost Nation 18, Nevada 19, Redfield 20, Lake City 21, Battle Creek 22, Onawa 23, Blair, Neb., 25, Wahoo 26.

SHERMAN Was Right (H. H. Frazee): Buffalo 11-16.

SHOW Shop (Selwyn and Co.): N.Y.C. 11-16, B'klyn 18-23, N.Y.C. 25-30.

SINNERS (Wm. A. Brady): B'klyn 11-16.

SINNERS (Coast Co.: Wm. A. Brady): Salinas, Cal., 13, Monterey 14, San Luis Obispo 15, Santa Barbara 16, Oxnard 17, San Diego 18, 19, Santa Ana 20, Pasadena 21, San Bernardino 22, Riverside 23, Los Angeles 24-30.

SIS Perkins (Henry W. Link): Pontiac, Ill., 16, Lacon 18, Virginia 22, Manito 23, Macomb 25, Raritan 29, Stronghurst 30.

SKINNER, Otis (Chas. Frohman Corporation): Washington 11-16, Balto. 18-23.

SOLDIER of Japan (Oscar Graham): Giddings, Tex., 13, Bostrop 14, Belleville 15, Hallettsville 16, Moulton 17, Flatonia 18, Schulenburg 19, Luling 20, Seguin 21, Floresville 22, Yorktown 23, 24, Runge 25, Boerne 26, Comfort 27.

SOME Baby (Henry B. Harris Est.): N.Y.C. Aug. 16—indef.

SOME Baby (Henry B. Harris Est.): Springfield, Mass., 16.

SOTHERN, E. H. (Messrs. Shubert): N.Y.C. 4—indef.

STARR, Frances (David Belasco): Wilkes-Barre, Pa., 13, Scranton 14, Reading 15, Allentown 16, Pittsburgh 18-23.

SUNNY South (J. C. Rockwell): Wilton, Me., 13, Livermore Falls 14, Winthrop 15, Norway 16, Berlin, N. H., 18, Groveton 19 North Stratford 20, Island Pond, Vt., 21, Colebrook, N. H., 22, West Stewartstown 23, Lancaster 25, Littleton 26 Lisbon 27.

TEMPEST, Marie (Chas. Frohman Corporation): N.Y.C. Sept. 6-Oct. 16, Buffalo 18-20.

TRAIL of the Lonesome Pine (Gaskill and MacVitty): Webster City, Ia., 13, Humboldt 14, Forest City 15, Mason City 16, Algona 18, Ringsted 19, Graettinger 20, Spencer 21, Storm Lake 22, Cherokee 23, Sac City 25, Perry 27.

TWIN Beds (Selwyn and Co.): Boston Aug. 30—indef.

TWIN Beds (Const: Selwyn and Co.): Ashland, Wis., 13, Duluth, Minn., 14-16, Winnipeg, Can., 18-23, Fargo, N. D., 25, Jamestown 26, Bismarck 27.

TWIN Beds (Middle West: Selwyn and Co.): Hornell, N. Y., 13, Kane, Pa., 14, Titusville 15, Oil City 16, Corry 18, Bradford 19, Jamestown 20 Greenville 21, Franklin 22, Steubenville, O., 23, East Liverpool 25, Coshocton 26, Mansfield 27.

TWIN Beds (Southern: Selwyn and Co.): Staunton, Va., 13, Lynchburg 14, Richmond 15, 16, Newport News 18, Suffolk 19, Norfolk 20, 21, Rocky Mount, N. C., 22, Wilson 23, Winston-Salem 25, Greensboro 26, Durham 27.

TWIN Beds (Special: Selwyn and Co.): N.Y.C. 11-23, Toronto 25-30.

UNCHASTENED Woman (Oliver Morosco): N.Y.C. 9—indef.

UNCLE Tom's Cabin: Hudson, Mich., 13, Adrian 14, Monroe 15.

UNCLE Tom's Cabin: Phila. 11-16.

UNCLE Tom's Cabin (Wm. H. Kibble): Franklin, Ind., 13, Seymore 14, Washington 15, Evansville 16.

UNDER Cover (Selwyn and Co.): Phila. 11-30.

UNDER Cover (Southern: Selwyn and Co.): Lewistown, Pa., 13, Johnstown 14, Tyrone 15, Greensburg 16, Connellsville 18, Uniontown 19, Morgantown, W. Va., 20, Fairmont 21, Wheeling 22, 23, Cumberland, Md., 25, Elkins, W. Va., 26, Weston 27.

UNDER Fire (Selwyn and Co.): N.Y.C. Aug. 12—indef.

WASHINGTON Square Players: N.Y.C. 4—indef.

WHAT Money Can't Buy (Wm. A. Brady): N.Y.C. 12—indef.

WHILE the City Sleeps (Rowland and Clifford): Springfield, Ill., 24, Indianapolis, Ind., 25-30.

WITHIN the Law (Robert Sherman): Stevens Point, Wis., 13.

WITHIN the Law (Robert Sherman): Carroll, Minn., 13.

YOUNG America (Cohan and Harris): N.Y.C. Aug. 28—indef.

TRAVELING STOCK

BOYER, Nancy: Battle Creek, Mich., 11-16, Tiffin, O., 18-23.
BRYANT, Billy: Glouster, O., 11-16, New Straightsville 18-23.
CHASE-Lister: Valentine, Neb., 11-16.
CHICAGO: East Liverpool, O., 11-16, Meadville, Pa., 18-23.
LYNN, Jack: Medina, N. Y., 11-16, Attica 18-23.
MARKS, Ernie: Belleville, Ont., Can., 4-16.
NATIONAL: Pertone, Ill., 11-16.
PARTELLO: St. John, Can., 11-16.
VEES, Albert: Van Wert, O., 11-16, Sandusky 18-23, Chgo. Jct. 25-30.
WALTER, Lester: Mt. Carmel, Pa., 11-16, Berwick 18-23.

OPERA AND MUSIC

ADELE (Henry B. Harris Est.): Prov., R. I., 14-16.
ALONE at Last (Messrs. Shubert): N.Y.C. 14—indef.
BLUE Paradise (Messrs. Shubert): N.Y.C. Aug. 5—indef.
BOSTON Grand Opera Co. and Pavlowa Ballette Russe: St. Louis 11-13.
BRINGING Up Father (Co. 1; Chas. Yale): Pittsburgh 11-16, Buffalo 18-23, Cleveland 25-30.
BRINGING Up Father (Co. 2; Chas. Foreman): Suffolk, Va., 13, Richmond 14, Petersburg 15, Lynchburg 16, Staunton 18, Roanoke 19, Danville 20, Winston-Salem, N. C., 21, Greensboro 22, Durham 23, Raleigh 25, Washington 26, Tarboro 27.
BRINGING Up Father (Co. 3; Griff Williams): Cortland, N. Y., 13, Binghamton 14, Ithaca 15, Elmira 16, Owego 18, Waverly 19, Towanda, Pa., 20, Wilkes-Barre 22, 23, Savre 25, Corning, N. Y., 26, Penn Yan 27.
DANCING Around (Messrs. Shubert): St. Louis 11-16.
GIRL from Utah (Chas. Frohman Corporation): St. Louis 10-16, Kansas City 17-20, St. Joseph 21, Omaha 22, 23.
GIRL of To-morrow: Chgo 9—indef.
GIRL Who Smiles (Times Producing Co.): N.Y.C. Aug. 9—indef.
HANDS Up (Messrs. Shubert): Phila. 11-23.
HAPPY Heinie: St. Louis 11-16.
HIP, Hip, Hooray (Chas. Dillingham): N.Y.C. Sept. 30—indef.
JANIS, Elsie (Chas. Dillingham): N.Y.C. 5—indef.
LADY Luxury (Chas. H. Wuerz): Milwaukee 11-16.
LILAC Domino (Andreas Dippel): Balto. 11-16.
MAID in America (Messrs. Shubert): Kansas City 11-16.
MONTGOMERY and Stone (Chas. Dillingham): N.Y.C. Aug. 16—indef.
MUTT and Jeff in College (Co. 1; Joe Pettingill): Toronto 11-16; Brockville 18, Deseronto 19, Picton 20, Belleville 21, St. Catharines 23, Guelph 25, Owen Sound 26, Stratford 27.
MUTT and Jeff in College (Co. 2; Chas. Williams): St. Petersburg, Fla., 13, Ocala 14, Gainesville 15, Tallahassee 16, Quincy 18, Bainbridge, Ga., 19, Columbus 21, Atlanta 22, 23, Talladega 25, Tuscaloosa 26, Montgomery 27.
MUTT and Jeff in College (Co. 3; Harry Hill): Lebanon, Pa., 13, Lancaster 14, Harrisburg 15, York 16, Huntington 18, Tyrone 19, Altoona 20, Johnstown 21, Latrobe 22, Greensburg 23, Steubenville, O., 26, East Liverpool 27.
NOBODY Home (F. Ray Comstock): Boston Aug. 23—indef.
ONLY Girl (Joe Weber): Indianapolis 11-16.
PASSING Show of 1915 (Messrs. Shubert): Chgo. 3—indef.
PRINCE of Pilsen (Perry J. Kelly): Chgo. 10-31.
PRINCESS Pat (John Cort): N.Y.C. Sept. 29—indef.
ROBIN Hood (De Koven Opera Co.): Florence, S. C., 13, Charlestown 14, Savannah, Ga., 15, 16, Macon 18, Augusta 19, Atlanta 20, 21, Athens 22, Greenville, S. C., 23, Spartanburg 25, Columbia 26, 27.
SAN Carlo Opera Co.: Rochester 18-23.
SANTLEY, Joseph: Cinti. 11-16.
SARI (Henry W. Savage): Grand Rapids, Mich., 13, Lansing 14, Jackson 15, Ann Arbor 16, Detroit 18-23, Cleveland 25-30.
SEPTEMBER Morn (Rowland and Clifford): Kalamazoo, Mich., 13, Dowagiac 14, Benton Harbor 15, Ottawa, Ill., 16, Peoria 17, 18, Canton 19, Beardstown 20, Alton 21, 22, Quincy 23, St. Louis 24-30.
TO-NIGHT'S the Night (Messrs. Shubert): Buffalo 11-16.
TOWN Topics (Ned Wayburn): N.Y.C. Sept. 23—indef.
TWO Is Company (Savoy Producing Co.): N.Y.C. Sept. 22—indef.
WATCH Your Step (Chas. Dillingham): Chgo. Sept. 5—indef.
WHEN Dreams Come True: San Antonio, Tex., 12, 13, Austin 14, Temple 15, Waco 16.
WHEN Dreams Come True (Coutts and Tennis): Winnipeg, Man., 11-16, Regina, Sask., 18, 19, Saskatoon 20, Edmonton 22, 23, Calgary 25-27.
WORLD of Pleasure (Messrs. Shubert): N.Y.C. 14—indef.
ZIEGFELD'S Follies of 1915 (Florenz Ziegfeld): Boston Sept. 20-Oct. 30.

MINSTRELS

COBURN, J. A.: Somerset, Ky., 13, Danville 14, Harrodsburg 15, Tell City, Ind., 16, West Baden 17, Booneville 18, Evansville 19, Owensboro, Ky., 20, Madisonville 21, Earlington 22, Springfield, Tenn., 23, Columbia 25, Pulaski 26, Fayetteville 27.
DUMONT'S: Phila. Aug. 28—indef.
FIELD, Al. G.: Meridian, Miss., 13, Selma, Ala., 14, Montgomery 15, 16, Columbus, Ga., 18, Macon 19, Savannah 20, Brunswick 21, Jacksonville, Fla., 22, 23, Tallahassee 25, Pensacola 26, Mobile, Ala., 27.
O'BRIEN, Neil (O. F. Hodge): Port Arthur, Tex., 13, Beaumont 14, Galveston 15, Houston 16, 17.
RICHARD and Pringle (Holland and Filkins): Amarillo Tex., 13, Canyon 14, Tulsa 15, Floydada 16, Plainview 18, Slaton 19, Lubbock 20, Clovis, N. Mex., 21, Roswell 22, Portales 23, Albuquerque 25, Gallup 26, Winslow, Ariz., 27.

CIRCUS

BARNES, Al. G.: Lamar, Colo., 13, Garden City, Kan., 14, Dodge City 15, Pratt 16, Liberal 18, Texhoma, Okla., 19, Dalhart, Tex., 20, Tucumcari, N. Mex., 21, Carizozo 22, Alamogordo 23.
BARNUM and Bailey: Louisville, Ky., 13, Lexington 14, Richmond 15, Knoxville, Tenn., 16.
HAGENBECK-Wallace: Goldsboro, N. C., 13, Kinston 14, Greenville 15, Newbern 16.

MISCELLANEOUS

LUCEY, Thomas Elmore: Waterbury, Neb., 15, Pratt, Kan., 18, Bucklin 19, Fowler 20, Minneola 21, Meade 22, Liberal 23.
MRS. WHITNEY'S Fashion Show (Selwyn and Co.): Bridgeport, Conn., 13, Poughkeepsie, N. Y., 14, Albany 15, 16, Phila. 18, 19, Balto. 20, Washington 21, 22, Harrisburg, Pa., 23, Pittsburgh 25, 26, Erie 27.
THURSTON, the Magician (Jack Jones): Hamilton, Ont., Can., 11-13, London 14-16, Erie, Pa., 18-20, Akron, O., 21-23, Toledo 24-30.

LETTER LIST

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WOMEN

Andrews, Mazie. Grace Adams, May Adams.
Boyd, Sarah. Mrs. Clyde Bates, Henrietta Browne, Mrs. Geo. Becus, Kathleen Barry.
Collins, Lottie, Mary Carlisle, Mabel Carruthers, Phyllis Carington.
Douglas, Irene, Nesta De Beker, Mme. F. De Gresac.
Fawcett, Ethel.
Gilbert, Maude, Bessie Grey, Helene Gillingwater.
Hartley, Flo, Dorothy Harrison, Dorothy Hawthorne.
Ireland, Hortense.
King, S. N., Mrs. Tyler Kent.
Loring, Rita, Hazel Lowery Beth Lee.
Murray, Katherine.
Russell, R. C.
Spayne, M., Leila Shaw Ruth Sheppard.
Usher, Dorothy.
Valentine, Ethel.

MEN

Alexander, Jno., Walter Ambler.
Berton, Chas., Wentworth Berry, A. Brams, J. L. Butler, Willis Browne, Louis Bates.
Courneen, Wm., Clarence Compton, F. H. Crane.
Darwin, Frank.
Fisher, Ross, Mr. Fender.
Heyer, Roy, Wm. Hilliar.
Jelenke, Nath.
Love, W. L., Joe Monahan, Geo. Le Soir.
Owens, Hamilton, Herbert Osborne.
Phelps, Eugene.
Rowe, Jno., Dean Raymond, Sabine, Lloyd, Gordon Standing.
Taylor, Elmer.
Wenman, Henry, Harry Woods.

LOUISVILLE

LOUISVILLE, KY. (*Special*).—Macauley's Theater was closed until Oct. 6, 7, when Elsie Ferguson was seen in "Outcast," creating a most favorable impression and drawing excellent houses. "A Full House" Oct. 11-13.

"The Yankee Doodle Girls proved a strong attraction at the New Buckingham. The B. F. Keith's vaudeville house had a strong bill headed by Dainty Bessie Wynn.

The Gayety Theater, recently reopened, continues to draw good business, offering five high-class vaudeville acts and up-to-date moving pictures.

There is an encouraging advance sale for the Rabinoff Grand Opera Oct. 14-16 at the Shubert Masonic. Operas never heard here before will be sung, and the Pavlowa Imperial Russian Ballet will be a feature.

The Barnum and Bailey Circus Oct. 13 to assured capacity.

The Three White Kuhns, from big time vaudeville team, have been re-engaged at the Antler Hotel Cabaret.

The opening concert of the Louisville Quintette Club will be given Oct. 12 at the Woman's Club. Karl Schmidt, at one time connected with Henry W. Savage, is the leader.

Eugene L. Elrod, formerly of Macauley's, is in the city preparing for the mid-Winter season of horse racing at Jaures.

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MAKE-UP

CLEVELAND

CLEVELAND, O. (*Special*).—Opera House: Week of Sept. 27, Elsie Ferguson in "The Outcast," played to capacity business. Week of Oct. 4, Frances Starr in "Marie Odile." Week of Oct. 11, Margaret Illington in "The Lie."

Colonial: "The Blue Bird" played to the usual capacity business week of Sept. 27. Week of Oct. 4, Taylor Holmes in "His Majesty Bunker Bean," taken from Harry Wilson's stories in the *Saturday Evening Post*. The comedy was well received here, and is certainly good medicine for the tired business man. This is the second week for the show on the road. Week of Oct. 11, "Peg o' My Heart."

Hippodrome: The usual good Keith bill headed by Miss Swan Wood and company from the New York Winter Garden.

"A Little Girl in a Big City" is the offering at the Prospect. Week of Oct. 11, "School Days." Tom Powell's Minstrels is drawing the crowds to the Priscilla this week. The usual good bill at the Miles is headed by Watson, the Hebrew monologist.

Drew and Campbell, who operate the Star and Empire in this city, present their own company, "Liberty Girls," at the Star. "The Record Breakers" are at the Empire. MILBURN.

PITTSBURGH

PITTSBURGH, PA. (*Special*).—The regular season of the Nixon will open Monday, Oct. 18, with Frances Starr in "Marie-Odile," following "The Birth of a Nation."

William Faversham in "The Hawk" at the Alvin week of Oct. 4. Both Mr. Faversham and Julie Opp scored heavily. Taylor Holmes in "His Majesty Bunker Bean" followed. Manager Reynolds announces Walter Jones in "A Full House" week of Oct. 18, and then a return engagement of "The Only Girl."

The Lyceum had "St. Elmo" week of Oct. 4, drawing good houses. "Bringing Up Father" Oct. 11-16.

Blanche Walsh and company headed a capital bill of vaudeville at the new Davis Oct. 4-9 in "The Spoils of War." Porter Emerson Browne's one-act sketch, "Married," is one of the headliners Oct. 11-16.

The Russian Symphony Orchestra ended a two-weeks' engagement at the Expo Oct. 9. Marie Morrisey, the contralto soloist, made many admirers. Harold Lange and Margaret Shaw appeared in modern dances. Creatore and his Band Oct. 11-16.

The Victoria Stock Burlesque company was seen in "At Monte Carlo" and "A Trip to Chinatown."

The Gayety drew good houses with "The Golden Crook" company. "Gay New Yorkers" Oct. 11-16. D. JAY FACKINER.

TERRE HAUTE

TERRE HAUTE, IND. (*Special*).—The season opened at the Grand under the direction of Charles E. Smith, with "Sari" Sept. 17, 18. A strong company headed by Mimi Hajos pleased appreciative, but very small audiences. "School Days," Sept. 19, played to bad business. The show was pleasing.

Feature photoplays are exhibited at the Varieties, Grand, and American. The Princess is using regular service and features. Programmes of short pictures are being shown at the Orpheum, Crescent, and Fountain.

Shannon Katzenbach has purchased the interest of John Jensen in the Varieties. Mr. Katzenbach was formerly the treasurer of the Hippodrome. Associated with him is Isaac Ades, who has been interested in the theater for several months.

There will be no dark nights at the Grand, it being the policy of the management to book feature photoplays on days on which no legitimate attractions are booked. GANTT BAGGOT.

ANNAPOLIS, MD. (*Special*).—Colonial Theater: Kirk Brown Stock company Oct. 4-6, playing "The Warning," "Camille," and "The Hypocrites" to good business. "Bringing Up Father" Oct. 9. WILLIAM E. HOLIDAYOKE.

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VAUDEVILLE

FREDERICK JAMES SMITH—Editor

Ciccolini's Variety Debut—Elizabeth Murray Returns—Gertrude Vanderbilt and George Moore Re-unite

Moffett Studio, Chicago.
MISS JOSIE HEATHER,
Scotch Comedienne Now Presenting a Pleasing Song Specialty.

GUIDO CICCOLINI, who arrived at the Palace on the crest of a publicity tidal wave, isn't a Caruso, of course, but he has a decidedly pleasant voice.

It is a lyric tenor of charming tonal quality and sweetness. There is too much striving for dramatic effect—for the inevitable tear. He is at his best in light ballads and, of his repertoire, a little Neopolitan song, done to piano accompaniment, seemed most pleasing.

Ciccolini Sings

Ciccolini was handicapped by orchestral limitations and an apparent uncertainty about vaudeville. But the tenor may rest easy. He has an agreeable stage presence—indeed, he is likely to cause future heart flutters among the matinee girls if he remains in vaudeville.

The opening curtain, for the aria from "La Tosca," disclosed Ciccolini, in the flickering light of a candle, seated at Mario's prison table. It was a commendable effort to catch the spirit of the tragic opera. The idea, in costuming at least, was carried out in several of the selections.

We want to comment, too, upon the programme handling of Ciccolini. Each number was reprinted in translated form.

"Temperature and pulse abnormal, condition feverish," might be a medical description of "Demi-Tasse," R. H. McLaughlin's vehicle for Laura Nelson Hall's vaudeville entry.

The Triangle Again

There's the triangle—the husband, the wife and the other woman. Dinner has ended and the demi-tasse has just been served. Suddenly the wife draws a revolver and—after telling the woman that one of the cups contains a deadly poison—commands her to drink. The woman, half in hysteria, swallows the coffee. The wife reaches for her own cup. Then the husband rushes to her side. It's the old idea that—intuitively—a man will turn in a crisis to the woman he really loves. Realizing that she still holds her husband's love, the wife confesses that there has been no poison at all and that it was merely a love test. So the blonde charmer rushes from the room in anger and desperation.

The playlet never becomes anything but artificial melodrama, although Miss Hall reads her lines very well and keys her role in a repressed plane. T. Jerome Lawler makes a theatrical husband and the blonde triangle qualites of the other woman are glaringly apparent in the obvious way Daisy Belmore plays the role.

"Demi-Tasse," it may be noted, has the conventional dark stage opening, with the glowing fireplace. A butler flashes on the lights and the plot is under way.

Elizabeth Murray on Broadway Again

Strange steamboat calls emanated from the orchestra and Elizabeth Murray shuffled before the footlights—to sing with all her old gusto, breezy surety and vivid personality.

Miss Murray never looked better. Attired in pink, with her crownless hat at a rakish tilt, she totally eclipses any fashion show manniquin who ever wore a *maison* creation.

Unfortunately, none of Miss Murray's songs—except "The 5:15," that melodic tragedy of commuting—leave anything like an impression. And "The 5:15" isn't new. However, we want to welcome Miss Murray back to Broadway. It's good to see her again.

Bankoff and Girlie—a new Girlie by the way—were at the Palace in an admirable little dancing specialty—a mingling of the ballet, acrobatic Russian dancing and the cakewalk.

Bankoff is an excellent dancer of the gymnastic school—who can negotiate startling close-to-the-floor knee evolutions. But it is Girlie—simply called Lola on the programme—of whom we want to speak. She is technically an admirable toe dancer—but best of all she has a delicate sort of appeal and a distinctly ingratiating personality.

Julian Rose's Monologue

It may be gradual, of course, but we ultimately expect to see the entire cast of "Potash and Perlmutter" in vaudeville. Julian Rose arrived at the Palace last week. Rose tells Hebrew stories and tried a few parodies. He doesn't wear the conventional peddler make-up, but affects the Bronx-ish atmosphere of elevator apartment prosperity.

Rose tells of a Hebrew wedding, which had excitement thrust upon it. The excitement was the Irish janitor. The humor is exceedingly elemental. Mr. Rose, for instance, chants a parody about Adam and Eve. "The bride's mother was crying," he later confides, "the bride's father was crying, Mrs. Rosenblatt was—no, she was sweatin'!" And Mr. Rose also tells of the lady who enjoyed bad health, owing to "toenail poisoning" and "hardening of the artilleries." He talked, too, about slashed skirts, which have departed these many, many months.

Gene Hodgkins is now assisted by Muriel Ridley in his dancing novelty, "Le Cafe Futurist."

Mr. Hodgkins appears in a brief prelude and is interrupted from an upper box by Miss Ridley, who finally accepts an invitation to appear on the stage. So they adjourn to the full stage, where a cafe of bewildering coloring is revealed. There they dance and dance, while a weirdly dressed orchestra invades the auditorium and marches up and down the aisles.

Miss Ridley is intensely English, even to an ever present monocle.

The Misses Lightner and Newton Alexander advance upon a baby grand and capture it during a bombardment of songs. There's one with the lament, "I wonder why I married such a good for nothing man," expressing this laudable sentiment——

"Down on my knees,
I hope the Lord will make him freeze."

Mr. Alexander plays upon the cornet briefly, too. The sisters seem entirely too aggressive in their methods. This may come from too much confidence—or a lack of it. They should subdue their style and use better taste in selecting their song material.

Craig Campbell's Vocalism

Craig Campbell, observed at the Brooklyn Orpheum, has an agreeable tenor voice, marked by a good diction. And he attempts no vocal tricks. He sang an aria from "La Boheme," the ballad, "I Hear You Calling Me," and an Irish song—of blue eyes and love, of course. The appearance of effective vocalists and musicians in the varieties is always to be commended. They're educating theatergoers in good music.

Gertrude Vanderbilt and George Moore—re-united once more—presented a brisk and breezy "song and ——" specialty.

We've always liked Miss Vanderbilt—and Mr. Moore is amusing. So the result is decidedly likeable since—save for Mr. Moore's "On the Boulevard" number—their work has an atmosphere of newness and originality.

Miss Vanderbilt—who has vastly improved, by the way—starts with an amazing costume, the foundation of which seems to be a pajama-like effect covered with wall-paper designs. Later she dons a red, white and blue affair—after George M. Cohan's own heart—for a patriotic song and finally appears in a decidedly fetching Spanish garb of blue and silver. Perhaps we can best describe Miss Vanderbilt's histrionic appeal when we say that we've never yet been able to remember what kind of a hat she wears for her numbers—or whether she has worn one at all.

Gertrude Vanderbilt's Advance

The best of their material is a minstrel bit, "When Old Hi Henry's Minstrels Came to Town," where Mr. Moore announces the Russian national anthem as "When We Leave the World Behind," and the peppery Spanish dancing number.

Miss Vanderbilt and Mr. Moore have a tendency to be a bit rough in their comedy efforts at times.

MISS RAE ELEANOR BALL,
Offering Her Dainty Violin Specialty in Vaudeville.

But that can easily be toned down. Otherwise, the turn is very enjoyable.

The gateway of a cemetery is the unusual locale of "Twice a Week," John B. Hymer's playlet for Julie Ring.

The key to the iron gate has been lost and the old sexton is trying to fit a new one to the rusty lock. A young widow and an equally youthful widower, who come to the cemetery twice a week, meet outside. Conversation starts, and the widower begins to lose some of his gloom. For a moment it is impossible to tell whether Mr. Hymer is satirizing the human power to forget or that he is evolving a most extraordinary type of flirtation turn.

Suddenly it develops that the widower has found a mysterious love letter among the keepsakes of his wife. Then they compare notes and it appears that the lamented deceased had a sprightly romance of their own. The widow is angry—and so is the widower. They hurl their flowers over the cemetery wall, borrow an umbrella from the old sexton, since a rainstorm is coming up, and adjourn to a cabaret. At least they start through a realistic stage downpour of rain.

Cemetery Drama

Personally the theme seems in bad taste, although it is novel in choice of scene. Clyde Fitch, in "The Climbers," unrelentingly dramatized the return of mourners from a funeral. Mr. Hymer takes you to the cemetery, and then jars you with such obvious humor as "Them that's in can't get out, and them that's out don't want to get in."

Miss Ring does the widow with little expression and James Norval is too heavy as the mourning widower. B. J. Murphy does very well as the sexton. Besides the graphic Summer shower, the sketch has the hardest working off-stage mocking bird stage we have had the good fortune to hear.

IN THE LONDON 'ALLS

LONDON (*Special*).—Saharet, the Australian dancer, is appearing at the Coliseum.

Madame Kirkby Lunn, the operatic artist, appearing over here with Ellen Tuckfield at the piano, is mentioned for an American tour.

Bert Errol is back on this side again.

Ada Reeve began an engagement at the Coliseum on Sept. 27.

Miss Reeve's home by the sea has been transformed into a hospital for wounded soldiers.

Nella Webb, fresh from her Australian tour, opened her English season at the Victoria Palace the other day. She was warmly welcomed back.

Weedon Grossmith is at the Palladium in a farcical skit, "Just So."

Tod Sloane, the jockey, is appearing in the revue, "Forty Winks."

ROSHANARA IN CHICAGO

CHICAGO, ILL. (*Special*).—Roshanara presented her Indian and Burmese dances at the Palace Music Hall last week. Her picturesque interpretation of the native dances held the interest strongly. Chic Sales presented his amusing "Country School Entertainment," Ruth Roye ragged, the Cansinos danced with spirit and verve, and Edwards Davis offered his playlet, "The Peace Cry."

McIntyre and Heath were at the Majestic as top-liners. Bertha Shalek, late of the Aborn Companies, sang; Alice Els and Bert French presented their latest vampire dance, "The Lure of the North," and Colonel Marc Diamond and Madame Grant, the seventy-year-old tango experts, cavorted through a repertoire of modern dances.

THE BROOKLYN BILLS

Wilton Lackaye appeared in his detective—Black Hand playlet, "The Bomb," at the Bushwick last week. George East, the feminine impersonator, offered "The Dance of the Carnival," and other numbers, assisted by the McGinniss Brothers. Rae Elinore Ball played effectively on the violin, and Mr. and Mrs. Jimmie Barry again did their skit, "The Rube."

William Courtleigh scored quite a hit at the Prospect last week in his return to vaudeville. He was seen in "Peaches," the comedy by George V. Hobart. Winsor McCay, the cartoonist, was also a favorite with the audience, while Ryan and Tierney, with some new songs, and Maria Lo and company in porcelain poses were well received. Others on the bill were Porter and Sullivan, "The New Producer," and "Motoring."

Earl Benham and Christine Mangassarian, sister of Flora Zabelle, wife of Raymond Hitchcock, are to appear together in a skit, said to be the work of George M. Cohan.

Irvin Cobb continues to be rumored for vaudeville in a war talk.

Brandon Tynan is likely to try vaudeville in a dramatic sketch.

Richard Carle's vaudeville tour in "If We Said What We Thought," under Joe Hart's direction, is off for the present. Later Mr. Carle may try the two-a-day again.

MISS GRACE FISHER.
Now Appearing in the Varieties.

CICCOLINI BECOMES MATINEE IDOL IN SINGLE WEEK

T. Roy Barnes Preparing New Act—Maud Allan Asking $5,000 a Week for Vaudeville

BY WALTER J. KINGSLEY.

CICCOLINI, the Italian tenor, now in his second week at the Palace Theater, whose management brought him to this country to pit against the Metropolitan tenors, is deluged with mash notes. He has become a matinee idol over night, and no other artist in the history of the Palace has been so feted by the ladies. The notes arrive in squadrons. They come from Avenue A, from Little Italy, from Fifth Avenue, the swagger hotels and West Side homes. One charming young woman, not unknown socially, wrote to Ciccolini pleading for a call, promising "wonderful spaghetti" cooked by her own fair hands. Many gifts have come to him and flowers in such profusion that his dressing-room is over-full and he hands out the rich blooms to the attaches of the theater, who may be seen any night after 11 o'clock starting for their homes loaded down with orchids and roses. Ciccolini takes it all very happily. He is still a boy at heart.

Elizabeth Murray is in Pittsburgh this week. Elizabeth kept the front and back of the Palace amused last week. She is exceedingly popular with every one, and no good story ever escapes her, for, being a wonderful audience, every one hastens to her dressing-room to get the big laugh.

T. Roy Barnes enjoys himself in "The Magazine Man and the Lady," but he feels that he has about played the limit with this offering and is working on a new skit. Barnes and Crawford are true variety artists. Their form of fooling is indigenous to vaudeville.

Barnes always does the unexpected. He has never played "The Magazine Man and the Lady" the same way twice, which perhaps exclaims its strong hold on the public. When Barnes gets a proper vehicle in the legitimate, he will make them all sit up and take notice, for the boy is a wonderful natural comedian with a personal magnetism that gets him over at all times.

Laura Nelson Hall is in vaudeville for what there is in it. She doesn't bull us with the old speech to the effect that she has found her true *metier*, and that to her delight the inhabitants of variety theaters are really and truly human beings. Instead she says that she isn't crazy about the little old two-a-day at all, but that it has treated her well and pays her well and that she is going to do her best until another big role comes along in the legitimate. Speaking of that, I have a hunch that Eugene Walter is writing a role for her that will fit her perhaps better than the famous part in "The Easiest Way."

Some buttinsky went back to Miss Hall's dressing room on the day she opened in her new sketch and told her that at her first performance she had not been sufficiently a star. "When you go on that stage," he said, "dominate everything. Crowd the others off." "I am not a star or a headliner or anything at all when I go on that stage but a broken-hearted wife seeking to get the truth from her husband," replied Miss Hall. "I know nothing but the fact that I am the sorely hurt corner of a terrible triangle. Run away with your being a star talk. That may go in musical comedy, but I fancy that vaudeville wants to see something done rather than assumed." Next week Miss Hall will play in Cleveland, the home of the author, who is a great favorite out that way.

The Palace Fashion Show is the most sumptuous affair imaginable. I always speak of it in superlatives for, when the absolute richest and best in gems, furs, gowns, lingerie, negligee, sport clothes, feathers, hats, footgear and other necessities of the fair sex are provided us by Fifth Avenue, and then the prettiest girls in America wear them, what is one to use but robust imperial adjectives. The name of Keith and the character of E. F. Albee led the artist-creators of style, in everything from jewels to shows, to ransack their stocks for the Palace show, which exhibits valuables worth well over a million.

Maud Allan is asking $5,000 per week for vaudeville.

The three celebrated Sykes girls—all blonde and all beauties—are framing up an act for vaudeville. When they appeared in "Watch Your Step," last year they were a beauty exhibit all by themselves. Charles Dillingham often spoke of them as "Sykes for sore eyes," and their youthful mother always referred to her three daughters—Dama, Gladys and Ethel, as "Faith, Hope and Charity."

The offer of $5,000 per week for Edna May still stands. The picture people are making her fabulous offers also.

Princess Olga Olonova, of Petrograd, is wearing $750,000 worth of diamonds, pearls and other precious stones at one time in the Fashion Show this week and we are in a genuine funk for fear that Diamond Jim Brady will walk down the aisle some night with all his junk aboard. He has more than a million invested in gems and, if he ever lights up to his full candle power, Princess Olga will have awful opposition down in the front row.

Walter K. Hill, late of the *Billboard*, *Variety*, *The Clipper*, *and The Player*, and a publicist of sterling ability and good repute, has started a little press agent paper called *Clip and Paste*. He has more than a thousand dramatic editors and press agents on his mailing list and he sends them his little paper full of bright and snappy paragraphs about people in vaudeville in whom he is interested.

VAUDEVILLE NOTES

The plea for new blood in vaudeville advanced by THE MIRROR, has been echoed by *The Missouri Breeze*. "There is no use deceiving ourselves," declares *The Breeze*. "We of vaudeville, know what is the matter! What is the use of dodging the issue? We might as well be honest with ourselves and confess that the trouble with vaudeville is the lack of variety. Song and dance are practically the same. Acrobatic acts are practically the same. Sketches are the same with few exceptions. Monologues run along the same lines. Nearly all the acts sing the same songs. Nearly all the acts spring the same jokes.

"Vaudeville needs new blood. Managers realize this. Bookers realize this. The public is lukewarm in its enthusiasm because it grows tired of the same style of entertainment week after week.

"Some people say that the newspaper critics are severe in judging shows. They are not half so severe as the public. An audience sees an act which vaudeville authorities call 'good' but pass on it as 'fair' because it is not out of the ordinary. People are supposed to be 'good' when others pay money to witness their efforts. Simply wearing nice clothes, telling a few Ezra Kendalls, dancing a few steps and singing near the key don't make first-class entertainment.

"An audience gathers at a good theater to witness the best that is to be found. Anything short of the best is cheating. When inferior acts find their way into the first-class theaters either the bookers have displayed bad judgment or someone has been criminally careless."

Announcement is made of the engagement of Frank Fogarty to Grace Edmonds. Miss Edmonds is now appearing in "The Only Girl" on tour. Her home is in Wilkes-Barre, Pa. The wedding will take place in November.

United vaudeville bills are now being offered at the Empire and Casino theaters, Brooklyn burlesque houses, on Sundays. Marcus Loew is presenting vaudeville at the Brooklyn Grand Opera House on Sundays.

Ida Lawrence (Mrs. Ed. R. Salter), will be seen in vaudeville this season, having secured as partner Willie Barrows, formerly of Willie and Josie Barrows. They have a singing and talking skit and have been booked on the United time. Miss Lawrence is the younger of the Lawrence Sisters, who appeared in vaudeville. The elder is now Mrs. Harry Linton and the second Miss Effie Lawrence.

Two new dramatic playlets are having their first metropolitan performances this week. At the Colonial, Claude Gillingwater is presenting "The Decision of Governor Locke," written by Ethel Clifton and Brenda Fowler. Edward Abeles is offering "Self-Defense," a playlet by George Broadhurst, at the Palace. His supporting company numbers Roy Fairchild and Frank J. Wood.

COMING HEADLINERS

WEEK OF OCT. 18.—*Colonial:* Dorothy Jardon, Mason, Keeler and company; *Alhambra:* Craig Campbell; *Orpheum:* Gertrude Hoffmann and company, Oto Gygi; *Bushwick:* Hyams and McIntyre, "The Clock Shop"; *Prospect:* Harry Girard and company, Irene and Bobbie Smith, Eddie Leonard and company.

WEEK OF OCT. 25.—*Colonial:* Harry Girard and company, Oto Gygi; *Alhambra:* Fritzi Scheff, Evelyn Nesbit and Jack Clifford, Charlotte Parry and company; *Orpheum:* Dorothy Jardon, Eddie Leonard and company, Mason, Keeler and company; *Bushwick:* Dorothy Toye; *Prospect:* George East and company.

JOHN E. KELLERD IN SKETCH, "SPIES"; JACOB ADLER AS SHYLOCK

Toby Claude Returning—Edith Shayne to Do Stage Version of De Maupassant Story

MISS ELEANOR GORDON,
Now Starring in Edgar Allan Woolf's "The Discovery."

John E. Kellerd entered vaudeville on Monday in a playlet, "Spies," written by J. H. Hanover and Rita Weiman. Joseph Hart made the production, the initial try-out production taking place at Port Richmond, Staten Island. "Spies," despite its title, isn't a war sketch.

Jacob P. Adler, the Yiddish actor, is likely to be seen in vaudeville shortly in a condensed version of "The Merchant of Venice," supported by a cast of eight, besides twenty-four supernumeraries. Alf. T. Wilton will direct Mr. Adler's tour.

Toby Claude plans to return to America shortly. Miss Claude has been appearing in the English halls with William Smythe.

In a recent Zeppelin attack on London, a bomb fell a short distance from Miss Claude's home, wrecking a building.

Miss Claude has a new offering for this side and she may bring over several players to assist her. Mr. Smythe plans to remain in England.

Unusual interest centers in the forthcoming vaudeville appearances of Edith Shayne, last seen in "The Dummy." Miss Shayne will be seen in the two-a-day in "His Wife," E. Marie Sinclair's dramatization of a Guy de Maupassant story. Marc Lagen is interested in the production.

Charles Cherry's vehicle for his forthcoming vaudeville tour will be a playlet by Kate Jordon. There is a possibility that Mr. Cherry may secure one of the "Affairs of Anatol" for use in the two-a-day. Arnold Daly offered one of the Schnitzler episodes last season.

Florence Smithson, the popular English musical comedy and pantomime player, has just declined an offer to come to America. Miss Smithson has a pantomime contract which could not be cancelled. She is likely to come over later under M. S. Bentham's direction for a musical production.

Miss Smithson's husband, Dan Rolyat, is now "doing his bit" with the English Flying Corps.

As first told in THE MIRROR, Yvette Guilbert is to return to America after an absence of six years. Madame Guilbert will sail from Falmouth on November 22, on the *Rotterdam*, after a short engagement in London.

Rumors of her possible vaudeville appearances are still uncertain. She will however, give a series of recitals under the management of Miss Catherine A. Bamman, of New York.

Eva Gautier, a niece of Sir Wilfrid Laurier, former premier of Canada, will shortly be seen in vaudeville with Nila Devi, a Parisienne dancer. Miss Gautier will interpret a series of Japanese folk songs, with Nila Devi at the head of a ballet of eight dancing girls.

Miss Cecilia Wright post-cards from Port Moresby, Papua, New Guinea, of her safe arrival at that port. "I'm among the cannibals of Papua," she writes. "They're wonderfully interesting—nose rings, marvelous bush hair and all the other things dear to the heart of the savage." Miss Wright is en route to Java and the Orient.

Gerald Griffin, who has been in Maine since last June, is in New York. Mr. Griffin closed up his cottage on Oct. 2, and made the trip by trolley from Winthrop, Me., to Boston, Mass., via Portland and Old Orchard. Mr. Griffin has decided to remain in America this season and has had his English bookings set back two seasons.

Mr. and Mrs. Douglas Crane, the dancers, are preparing to enter vaudeville in a dramatic playlet with terpsichorean moments.

Valeska Suratt is to make another tour of the Orpheum time, booked by Pat Casey. The Casey offices have also routed Nonette, Ed. Morton, Harr, Moe and Nee, and Stevens and Falk for an Orpheum time tour.

James Madison is in New York again after his sojourn on the Pacific Coast.

Hon. Francis P. Bent is appearing at the Bushwick this week, offering a travelogue on Mexico and a war lecture. Mr. Bent was acting Mayor of New York at the time the late Mayor Gaynor was in the hospital following the attempted assassination.

Craig Campbell comes to the Palace on Nov. 1.

Mr. Campbell, by the way, first attracted attention in the choir of the Little Church Around the Corner.

Joseph Hart has just produced a new comedy, "A Game of Bluff," by David Harold Wallace, late of THE MIRROR and now of *The Morning Telegraph*. Billy Gaxton is featured in the sketch, which played at the Fifth Avenue Theater the first half of the present week.

Harry Hayward comes to the Alhambra on Monday in a new sketch, "The Firefly."

Vaughn Trevor, who was in the Princess Theater Company, under Holbrook Blinn's direction, has been engaged to support Isabell Lowe in Edgar Allan Woolf's playlet, "Hope." The sketch will play on tour until November 1, when it comes to the Bushwick.

Catherine Hayes comes to the Bushwick on October 25, in Edgar Allan Woolf's "A New Profession."

Henrietta Crosman's tour will carry her for several weeks more in the South. Immediately after, Miss Crosman will return to New York to produce a new playlet written by her husband, Maurice Campbell.

Frankie Heath and George Perry opened a United tour at the Brooklyn Prospect on Monday. Alf. T. Wilton directs the tour.

Rosa Roma, announced as "the original gypsy violinist," opens shortly in vaudeville, following a tour of the world. Alf. T. Wilton is arranging Miss Roma's routing.

Eddie Foy and all the little Foys open an Orpheum tour shortly.

Lawrance D'Orsay's company in his vaudeville vehicle, "The Rajah's Ruby," by Robert Craig, numbers Dorothy Smith, Gideon Burton, John Alden, and W. J. Hanley. Alf. T. Wilton is booking manager.

"The Old Timers" is the title of the playlet to be used by David Higgins, author and former star of "His Last Dollar," "At Piney Ridge" and other plays, and Roland Buckstone, for several seasons with E. H. Sothern and Julia Marlowe. "The Old Timers" is the work of Mr. Higgins. Messrs. Higgins and Buckstone will be supported by Bessie Carleton, last seen with Maud Hall Macy in "The Magpie and the Jay."

Ralph Delmore is entering vaudeville under Alf. T. Wilton's direction in Edward Corbett's detective playlet, "The Plain Clothes Man."

Herman Becker, brother of Ruth Rove, has launched four new girl acts, numbering "The Fe-Mail Clerks," with Tommy Toner and Clayton Crouch; "Pier 23," with George Mayo; "On the College Campus," with Joseph Purtell, and "The Four Jacks and a Queen," with Ethel Underwood and Sammy Wright. Each act was written by Ned Dandy, who also contributed the musical score.

Frederick Forrester, who has been with Claude Gillingwater for the past two seasons, was engaged by Mr. Gillingwater to play the leading juvenile role in his new sketch, "The Governor," now at the Colonial Theater.

Lubowska, the Russian dancer who has been appearing at Rector's, is making her vaudeville debut at the Palace Theater this week.

Ludowska has received Eastern bookings. She appears in Baltimore next week.

Emilie Lee is heading the new Fall Fashion Show, which opened at the Palace this week. May Tulley staged the production.

Jack McMahon, seen in "The Elopers," at the La Salle in Chicago, and with Joe Hart productions, has been selected by Edgar Allan Woolf to appear with Etta Bryan in his playlet, "A College Proposition." Mr. McMahon will have the role played by the late Roy Sumner.

Robert Emmet Keene has left vaudeville to appear with Muriel Window in a Chicago musical comedy, "Within the Loop."

Linton and Lawrence are leaving vaudeville for the new Gaby Deslys production.

Lina Abarbanell begins a vaudeville season at the Chicago Palace, on Oct. 17.

Ciccolini, the Italian tenor being held over for a second week at the Palace, was forced to change his operatic repertoire last week.

G. Ricordi, the music publishing firm, made him withdraw all Puccini selections after the opening performances.

Ethel Clifton and Brenda Fowler, who wrote "The Decision of Governor Locke" for Claude Gillingwater, are to present themselves in their own playlet, "The Saint and the Sinner."

Charles E. Grohs, of Baraban and Grohs, saved the life of a wealthy Philadelphia woman in the surf at Atlantic City, on Oct. 3. The woman had been carried beyond her depth. Grohs heard her cries, flung off his coat, and vaulted into the sea from the Boardwalk. He succeeded in reaching the drowning woman but was almost swept under when she began to struggle. The two were finally rescued by other swimmers and life guards.

Charles E. Evans has just been held over for a second week, in Los Angeles, in his sketch, "The Old Gray Goose." Recently Mr. Evans was retained for three weeks in San Francisco.

Edward Miller and Helen Vincent have a new skit, "In the Cool of the Evening," by Tommy Gray.

Gertrude Vanderbilt and George Moore have been booked in the Eastern houses. They open in Baltimore on Oct. 25.

Lewis F. Muir has joined the Leo Feist forces. Muir is the writer of "The Robert E. Lee," "Hicky Hoy," "Hitchy Koo," and other popular songs and is probably one of the best known composers in that field of music.

Maryon Vadie is playing her third engagement within six weeks at the Palace Theater. Miss Vadie and her ballet are making a very successful tour.

S. Rachmann has opened booking offices in the Fitzgerald Building. Mr. Rachmann started his booking campaign by placing Sylvester Schaeffer on the Loew time. He recently imported the Singer Midgets, and he was also the organizer of the Manhattan Opera House wrestling tournament.

Miss Willa Holt Wakefield will give a programme of songs before the Theater Assembly at the Hotel Astor on Friday afternoon.

The Eighty-first Street Theater will begin a two-a-day policy on Oct. 25, presenting split-week bills.

CURRENT BILLS

PALACE.—The Fall Fashion Show, Ciccolini, Edward Abeles and company, Lubowska, Kate Elinore and Sam Williams, Hussey and Boyle, Maryon Vadie and Ballet, Adler and Arline.

COLONIAL.—Harry Fox and Yansci Dolly, Claude Gillingwater and company, Craig Campbell, Willa Holt Wakefield, "Cranberries," the Sharrocks, Meehan's Canines, Natalie and Ferrari, Delmore and Lee.

ALHAMBRA.—Gertrude Hoffmann and company, Mr. and Mrs. Jimmie Barry, Lyons and Yosco, Marshall Montgomery, Charles Olcott, Morati Opera company, Adonis.

BUSHWICK.—Eva Tanguay, Victor Morley and company, Alderman Francis P. Bent, Harry Green and company, Cantor and Lee, Mario Lo and company, Cartmell and Harris, the Peers, Crawford, Montrose and Dolan.

PROSPECT.—Eddie Leonard and company, Charlotte Parry and company, M. and Madame Alf Loyal and Dogs, Gladys Alexander and Vivian Murray, Frankie Heath and George Perry, Imhoff, Conn and Corcene, Marguerite Farrell, Lulu Coates and her "Crackerjacks," Lunette Sisters.

ORPHEUM.—Evelyn Nesbit and Jack Clifford, T. Roy Barnes and Bessie Crawford, John Hyams and Leila McIntyre, Doyle and Dixon, Lightner Sisters and Newton Alexander, Jackson and McLaren, Charles Mack and company, Grace Fisher, Gaston Palmer.

VAUDEVILLE DATES

The current week is understood where no date is given.

Dates Ahead must be received by Friday for the next issue.

ABARBANELL, Lina: Maj., Chgo.; Palace, Chgo., 17-23.
ABELES, Edward, Co.: Palace, N.Y.C.
ACT Beautiful: Orph., Salt Lake City; Orph., Denver, 17-23.
ADLER and Arline: Palace, N.Y.C.
ADLER, Felix: Keith's, Louisville; Keith's, Indianapolis, 18-23; Keith's, Columbus, 25-30.
ADOLPHO: Hamilton, Can., 18-23.
ADONIS and Dog: Alhambra, N.Y.C.; Colonial, N.Y.C., 18-23; Bushwick, B'klyn, 25-30.
AERIAL Buds: Keith's, Youngstown.
AHEARN, Charles Co.: Keith's, Toledo, 25-30.
ALBERT and Irving: Orph., Colorado Springs; Orph., Kansas City, 17-23.
ALEXANDER and Murray: Prospect, B'klyn.
ALEXANDER Kids: Keith's, Toledo; Maj., Milwaukee, 17-23.
ALLMAN and Dody: Orph., Lincoln, 11-13; Orph., Colorado Springs, 14-16; Orph., Kansas City, 17-23.
AMERICAN Dancers, Six: Maryland, Balto.; Grand, Pittsburgh, 18-23.
AMETA: Temple, Rochester; Shea's Buffalo, 18-23; Shea's, Toronto, 25-30.
ANKER Trio: Keith's, Wash.; Maryland, Balto., 18-23; Keith's, Toledo, 25-30.
ANNAPOLIS Boys, Five: Orph., Winnipeg, 17-23.
ANTHONY and Mack: Dominion, Ottawa.
ARDATH, Fred J., Co.: Maj., Chgo.; Keith's, Toledo, 18-23; Keith's, Youngstown, 25-30.
ASTAIR, Fred and Adele: Keith's, Phila.
AUBREY and Rich: Keith's, Wash.
"AURORA of Light": Orph., 'Frisco; Orph., Oakland, 17-23.
"AUSTRALIAN Woodchoppers": Orph., B'klyn.
BAKER, Belle: Maryland, Balto., 18-23; Grand, Pittsburgh, 25-30.
BALL and West: Orph., Omaha; Orph., Kansas City, 17-23.
BALL, Ernest R.: Keith's, Indianapolis.
BALL, Ray Elinore: Keith's, Prov.; Dominion, Ottawa, 18-23; Imperial, Montreal, 25-30.
BALLET Divertissement: Orph., Minneapolis, 17-23.
BALZER Sisters: Colonial, Erie, 18-23.
BANKOFF and Broske: Keith's, Louisville, 18-23.
BARAT, Arthur: Palace, Fort Wayne; Bijou, Savannah, 25-27; Orph., Jacksonville, 28-30.
BARNES and Crawford: Orph., B'klyn.
BARRETT and Opp: Orph., Nashville, 11-13; Lyric, Birmingham, 14-16.
BARRY, Edwina, Co.: Maryland, Balto.; Orph., B'klyn, 18-23.
BARRY, Mr. and Mrs.: Alhambra, N.Y.C.; Orph., B'klyn, 18-23.
BARTON and Ashley: Maj., Milwaukee.
BAYES, Nora: Palace, Chgo.; Keith's, Wash., 25-30.
BEAUMONT and Arnold: Orph., Oakland; Orph., Sacramento, 18-20; Orph., Fresno, 21-23.
BEERS, Leo: Grand, Pittsburgh; Shea's, Buffalo, 18-23; Shea's, Toronto, 25-30.
BEESON, Mme., Co.: Orph., Memphis; Orph., New Orleans, 17-23.
BENT, Francis P.: Bushwick, B'klyn.
BERESFORD, Harry, Co.: Orph., 'Frisco, 17-23.
BERGEN, Alfred: Keith's, Boston; Keith's, Prov., 18-23; Orph., Montreal, Can., 25-30.
BERNARD and Scarth: Colonial, Erie; Orph., Montreal, 18-23; Dominion, Ottawa, 25-30.
BERRA, Mabel: Forsythe, Atlanta; Grand, Pittsburgh, 18-23; Keith's, Cinti., 25-30.
BETWEEN Trains: Orph., Roanoke, 25-27.
BEYER, Ben, Co.: Orph., Winnipeg, 17-23.
BICKEL and Watson: Palace, Chgo., 17-23.
BIG City Four: Palace, N.Y.C.
BISHOP, Marie: Maj., Milwaukee; Columbia, St. Louis, 17-23.
BISON City Four: Orph., Seattle, 17-23.
BLANC, Julia, Co.: Keith's, Louisville; Keith's, Cinti., 18-23.
BOLGER Brothers: Orph., Denver; Orph., Lincoln, 18-20; Orph., Colorado Springs, 21-23.
BOOTH and Leander: Dominion, Ottawa.
BOND and Casson: Columbia, Grand Rapids, 18-23.
BOWER and Saunders: Orph., Nashville, 18-20; Lyric, Birmingham, 21-23.
BRAATZ, Selma: Palace, Chgo., 17-23.
BRADLEY and Norris: Hipp., Cleveland; Keith's, Columbus, 18-23; Grand, Pittsburgh, 25-30.
BREEN, Harry: Bushwick, B'klyn.
"BRIDE Shop": Keith's, Columbus; Orph., B'klyn, 18-23; Colonial, N.Y.C., 25-30.
BRIGHTONS, The: Orph., Montreal; Dominion, Ottawa, 18-23.
BRONTE and Aldwell: Maryland, Balto.
BROOKS and Bowen: Orph., 'Frisco, 17-23.
BROWN and McCormack: Orph., Sacramento, 11-13; Orph., Fresno, 14-16; Orph., Los Angeles, 17-23.
BROWN and Spencer: Orph., Ogden; Orph., Salt Lake City, 17-23.
BROWN and Taylor: Orph., Roanoke, 25-27.
BROWNING, Bessie: Orph., Oakland; Orph., Sacramento, 18-20; Orph., Fresno, 21-23.
BRUCH, Fritz and Fannie: Palace, Chgo., 17-23.
BRUNNELLE Sisters Co.: Orph., Ogden; Orph., Salt Lake City, 17-23.
BURKE and Walsh: Columbia, St. Louis; Orph., Memphis, 17-23.
BURNHAM and Irwin: Temple, Hamilton; Keith's, Boston, 18-23; Keith's, Prov., 25-30.
BURNS and Kissen: Orph., Birmingham, 11-13; Orph., Nashville, 14-16; Forsythe, Atlanta, 18-23; Victoria, Charleston, 25-27.
BUSSE'S Toy Terriers: Orph., Montreal, Can., 25-30.
BYRONS, Musical, Five: Keith's, Youngstown, 18-23.
CALIFORNIA Beauties: Orph., Los Angeles.
CALVE, Emma: Maj., Milwaukee, 17-23.
CAMERON and Gaylord: Orph., Omaha; Orph., St. Paul, 17-23.
CAMPBELL, Craig: Colonial, N.Y.C.; Alhambra, N.Y.C., 18-23; Keith's, Wash., 25-30.
CANSINOS, The: Orph., Omaha; Orph., St. Paul, 17-23.
CANTOR and Lee: Bushwick, B'klyn; Prospect, B'klyn, 18-23; Colonial, N.Y.C., 25-30.
CAPAULICAN, Chief: Shea's, Buffalo; Colonial, Erie, 18-23; Alhambra, N.Y.C., 25-30.
CARLISLE and Romer: Orph., Lincoln, 11-13; Orph., Colorado Springs, 14-16; Orph., Kansas City, 17-23.
CARLTONS, Two: Keith's, Prov., 18-23.
CARR, Eddie, Co.: Columbia, St. Louis; Maj., Milwaukee, 17-23.
CARTMELL and Harris: Bushwick, B'klyn; Colonial, N.Y.C., 18-23; Maryland, Balto., 25-30.
CARUS, Emma: Columbia, Grand Rapids; Temple, Detroit, 18-23; Temple, Rochester, 25-30.
CASEY, Kenneth: Shea's, Toronto; Dominion, Ottawa, 25-30.
CECILE Trio: Temple, Detroit, 18-23; Temple, Rochester, 25-30.
CHAPS, Four Melodious: Orph., Kansas City; Orph., Omaha, 17-23.
CHIP and Marble: Keith's, Boston; Keith's, Prov., 18-23; Orph., Montreal, 25-30.

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DIRECTION: ARTHUR KLEIN BOOKED SOLID TILL JUNE, 1916

CHYO: Orph., Oakland; Orph., Sacramento, 18-20; Orph., Fresno, 21-23.
CICCOLINI: Palace, N.Y.C.
CLAUDIUS and Scarlet: Orph., Minneapolis.
CLAYTON, Bessie: Maj., Chgo.; Keith's, Youngstown, 18-23; Keith's, Columbus, 25-30.
CLIFFORD, Kathleen: Keith's, Cinti.; Keith's, Indianapolis, 18-23; Keith's, Louisville, 25-30.
CLINTONS, Novelty: Orph., Seattle, 17-23.
COATS, Lulu, Co.: Prospect, B'klyn; Colonial, N.Y.C., 25-30.
COLE and Denahy: Temple, Detroit; Temple, Rochester, 18-23.
COLONIAL Belles, Seven: Hipp., Cleveland; Keith's, Phila., 18-23.
COMFORT and King: Orph., Omaha, 17-23.
CONCHAS, Paul: Orph., Memphis; Orph., New Orleans, 17-23.
CONNELLY, Mr. and Mrs.: Orph., Oakland; Orph., Sacramento, 18-20; Orph., Fresno, 21-23.
CONNORS and Foley: Orph., Roanoke, 21-23; Lyric, Richmond, 25-27; Colonial, Norfolk, 28-30.
COOK, Joe: Orph., St. Paul; Orph., Minneapolis, 17-23.
COOPER and Smith: Keith's, Youngstown.
COOPER, Harry: Maj., Chgo.; Keith's, Youngstown, 25-30.
CORCORAN and Dingle: Shea's, Toronto; Colonial, N.Y.C., 18-23.
CORRADINI'S Animals: Grand, Pittsburgh; Temple, Detroit, 18-23; Temple, Rochester, 25-30.
COURTLEIGH, William, Co.: Keith's, Boston; Keith's, Phila., 18-23; Keith's, Wash., 25-30.
COWARD, The: Keith's, Toledo; Keith's, Columbus, 18-23.
CRANBERRIES: Colonial, N.Y.C.; Orph., B'klyn, 18-23; Bushwick, B'klyn, 25-30.
CRAWFORD, Montrose and Dolan: Bushwick, B'klyn.
CRESSY and Dayne: Orph., New Orleans; Keith's, Cinti., 25-30.
"CRISPS, The": Orph., Kansas City; Orph., Omaha, 17-23.
CROSMAN, Henrietta, Co.: Forsythe, Atlanta, 18-23.
CROWD, The: Columbia, Grand Rapids, 25-30.
CUNNINGHAM, Cecil: Orph., Los Angeles.
CURTIS, Julia: Columbia, St. Louis; Orph., Memphis, 17-23.
CUTLER, Albert: Keith's, Wash., 18-23.
CUTTY, John: Colonial, Erie; Shea's, Buffalo, 25-30.
DAILEY, Robt. L., Co.: Orph., Seattle, 17-23.
DALE, Violet: Keith's, Boston; Keith's, Phila., 18-23.
DAMEREL, George, Co.: Palace, Chgo., 17-23.
DAMOND, Eugene: Orph., 'Frisco; Orph., Oakland, 17-23.
DANUBES, Four: Temple, Detroit; Temple, Rochester, 18-23.
DAVID, Dreese and Basse: Orph., St. Paul.
DAVIES, Reine: Orph., Winnipeg, 17-23.
DAVIS Family: Orph., Nashville, 18-20; Lyric, Birmingham, 21-23; Forsythe, Atlanta, 25-30.
DAVIS, Helene: Orph., Roanoke, 11-13; Colonial, Norfolk, 18-20; Lyric, Richmond, 21-23.
DAYTON Family: Temple, Detroit, 18-23; Temple, Rochester, 25-30.
DEIRO: Temple, Rochester; Keith's, Indianapolis, 18-23; Keith's, Louisville, 25-30.
DE LEON and Davis: Hipp., Cleveland; Keith's, Youngstown, 25-30.
DELMORE and Lee: Colonial, N.Y.C.; Orph., B'klyn, 18-23; Keith's, Wash., 25-30.
DEMONS, Six: Keith's, Cinti.; Keith's, Indianapolis, 18-23; Keith's, Louisville, 25-30.
DENNY and Boyle: Forsythe, Atlanta; Bijou, Savannah, 18-20; Victoria, Charleston, 25-27.
DE PACE Co.: Orph., Nashville, 18-20; Lyric, Birmingham, 21-23.
DERKIN'S Animals: Keith's, Youngstown.
DEVINE and Williams: Orph., Sacramento, 11-13; Orph., Fresno, 14-16; Orph., Oakland, 17-23.
DE VOIE and Livingston: Orph., Minneapolis.
DE VOY, Emmett, Co.: Victoria, Charleston, 14-16; Orph., Jacksonville, 18-20; Lyric, Birmingham, 25-27; Orph., Nashville, 28-30.
DE WITT, Burns and Torrence: Palace, Fort Wayne.
DIAMOND and Brennan: Keith's, Cinti., 18-23.
DINEHART, Allan, Co.: Orph., St. Paul; Orph., Minneapolis, 17-23.
DOCKSTADER, Lew: Orph., New Orleans; Forsythe, Atlanta, 25-30.
DOLL, Alice Lyndon, Co.: Yosemite, Stockton, 13, 14; Victory, San Jose, 15, 16; Orph., Los Angeles, 17-31.
DONALD-AYER, Mme.: Orph., Minneapolis, 17-23.
DONOVAN and Lee: Keith's, Youngstown, 18-23.
DOOLEY and Rugel: Orph., St. Paul, 17-23.
DOOLEY and Sales: Keith's, Prov.; Prospect, B'klyn, 18-23; Maryland, Balto., 25-30.
DOOLEY, Jed and Ethel: Orph., Portland; Orph., Ogden, 17-23.
DOOLEY, Ray, Trio: Dominion, Ottawa.
DOYLE and Dixon: Orph., B'klyn; Keith's, Wash., 18-23.
DUDLEY Trio: Orph., 'Frisco, 17-23.
DU FOR Brothers: Grand, Pittsburgh; Shea's, Buffalo, 18-23.
DUNBAR'S Bell Ringers: Shea's, Buffalo; Maj., Chgo., 17-23.
DUNEDIN, Queenie: Orph., Sacramento, 11-13; Orph., Fresno, 14-16; Orph., Ogden, 17-23.
DYER, Hubert, Co.: Shea's, Toronto.
EAST, George, Co.; Keith's, Wash.; Prospect, B'klyn, 25-30.
EGAN, Thomas: Orph., Denver; Orph., Lincoln, 18-20; Orph., Colorado Springs, 21-23.
ELINORE and Williams: Palace, N.Y.C.
ELLISON, Glen: Orph., Winnipeg, 17-23.
EMERSON and Baldwin: Maj., Chgo.; Grand, Pittsburgh, 18-23; Keith's, Cinti., 25-30.
EMMETT and De Voy Co.: Victoria, Charleston, 21-23.
EQUESTRIAN Lion: Lyric, Richmond, 18-20; Colonial, Norfolk, 21-23; Forsythe, Atlanta, 25-30.
EVEREST'S Monkeys: Maryland, Balto.
FALL Guy: Orph., Nashville, 18-20; Lyric, Birmingham, 21-23; Victoria, Charleston, 25-27.
FARRELL, Marguerietta: Prospect, B'klyn.
FASHION Show: Palace, N.Y.C.; Keith's, Prov., 25-30.
FAYE, Elsie, Co.: Orph., Seattle, 17-23.
FERN, Harry, Co.: Palace, Chgo., 17-23.
FERRY: Palace, Fort Wayne, 18-23.
FISHER, Bud: Temple, Detroit, 25-30.
FISHER, Grace, Co.: Orph., B'klyn; Colonial, N.Y.C., 18-23; Keith's, Prov., 25-30.
FISHER, Mr. and Mrs. Perkins: Pantages, Portland; Pantages, San Francisco, 25-31.
FITZGIBBON, Bert: Keith's, Indianapolis, 18-23; Keith's, Louisville, 25-30.
FITZGIBBON, Marie: Shea's, Toronto.
FLEMINGS, The: Orph., Seattle; Orph., Portland, 17-23.
FORD, Bertie: Shea's, Toronto.
FOX and Dolly: Colonial, N.Y.C.
FRANCIS, Mae, Co.: Orph., New Orleans.
FRANCOIS, Margot, and Partner: Orph., Seattle; Orph., Portland, 17-23.
FREAR, Baggott and Frear: Palace, Fort Wayne, 25-30.
FRED and Albert: Orph., New Orleans; Lyric, Birmingham, 18-20; Orph., Nashville, 21-23.
FREEMAN and Dunham: Keith's, Columbus.
FRENCH and Els: Maj., Milwaukee.
GALLAGHER and Martin: Keith's, Prov., 18-23; Temple, Detroit, 25-30.
GALLETTI'S Monks: Orph., Portland.
GARDINER Trio: Orph., Seattle; Orph., Portland, 17-23.
GASCOIGNE, Cleo: Orph., Roanoke, 11-13; Orph., Jacksonville, 18-23.
GAUDSMITHS: Orph., Kansas City.
GAUTHIER and Devi: Columbia, St. Louis, 17-23.
GAUTIER'S Toy Shop: Shea's, Buffalo, 18-23; Temple, Detroit, 25-30.
GERRARD and Clark: Orph., Winnipeg.
GILBERT and Sullivan Review: Keith's, Phila.; Keith's, Wash., 18-23; Maryland, Balto., 25-30.
GILLETTE, Lucy: Orph., Minneapolis, 17-23.
GILLINGWATER, Claude: Colonial, N.Y.C.
GIRARD, Harry, Co.: Maryland, Balto.; Prospect, B'klyn, 18-23; Colonial, N.Y.C., 25-30.
"GIRL from Milwaukee": Orph., Kansas City.
GLADIATORS, Columbia, Grand Rapids; Keith's, Toledo, 18-23.
GLASS, Bonnie, Co.: Shea's, Toronto; Keith's, Phila., 25-30.
GLIDERS, The: Orph., Portland.
GLOSE, Augusta: Temple, Detroit; Temple, Rochester, 18-23; Keith's, Toledo, 25-30.
GOLEM, Al., Troupe: Keith's, Phila.; Keith's, Wash., 18-23.
GORDON, Eleanor, Co.: Columbia, Grand Rapids; Keith's, Toledo, 18-23.
GORDONE, Robbie: Columbia, Grand Rapids, 18-23; Palace, Fort Wayne, 25-30.
GRANT, Louis: Orph., Nashville, 25-27; Lyric, Birmingham, 28-30.
GRAPEWIN, Charles, Co.: Keith's, Phila.; Colonial, Erie, 18-23; Grand, Pittsburgh, 25-30.
GRAZERS, The: Orph., Ogden; Orph., Salt Lake City, 17-23.
GREEN, Harry, Co.: Bushwick, B'klyn.
GYGI, Ota: Orph., B'klyn, 18-23; Colonial, N.Y.C., 25-30.
HALLEN and Fuller: Temple, Rochester; Shea's, Buffalo, 18-23; Shea's, Toronto, 25-30.
HALPERIN, Nan: Orph., Omaha.
HARRIS and Manyon: Orph., Memphis; Orph., New Orleans, 17-23.
HART, Marie: Colonial, Erie.
HAWLEY and Hawley: Orph., Jacksonville.
HAWTHORNE and Inglis: Keith's, Boston.
HAYDEN, Borden and Hayden: Keith's, Cinti.; Temple, Detroit, 18-23; Temple, Rochester, 25-30.
HAYES and Thatcher: Colonial, Norfolk, 14-16.
HAYWARD, Harry, Co.: Alhambra, N.Y.C., 18-23.
HEATH and Perry: Prospect, B'klyn; Keith's, Prov., 18-23.
HEATHER, Josie, Co.: Keith's, Youngstown; Keith's, Indianapolis, 25-30.
HELENE and Emilion: Alhambra, N.Y.C., 25-30.
HERBERT and Goldsmith: Orph., New Orleans.
HERBERT, Hugh: Shea's, Buffalo, 18-23; Shea's, Toronto, 25-30.
HERMAN, Al.: Dominion, Ottawa; Keith's, Boston, 18-23; Orph., B'klyn, 25-30.
HERZ, Ralph: Keith's, Wash.

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HICKEY Brothers: Keith's, Dayton.
HILL and Sylvanny: Maj., Chgo., 17-23.
HINES, Washburn and Geer: Victoria, Charleston, 18-20.
HOFFMANN, Gertrude, in "Sumurun": Alhambra, N.Y.C.; Orph., B'klyn, 18-23.
HOLMAN, Harry: Palace, Chgo.
HOLMES and Buchanan: Temple, Detroit, 18-23; Temple, Rochester, 25-30.
HONEY Boy Minstrels: Keith's, Boston, 25-30.
HOOPER and Cook: Orph., 'Frisco, 17-23.
HOPKINS, Ethel: Palace, Fort Wayne, 18-23; Hipp., Cleveland, 25-30.
HOUDINI: Orph., Seattle, 17-23.
HOWARD and Ross: Lyric, Birmingham, 18-20; Orph., Nashville, 21-23.
HOWARD, Charles, Co.: Orph., Los Angeles; Orph., Ogden, 17-23.
HOWARD'S Ponies: Palace, Chgo.; Hipp., Cleveland, 18-23; Keith's, Columbus, 25-30.
HOWELL, George, Co.: Forsythe, Atlanta; Keith's, Columbus, 18-23; Hipp., Cleveland, 25-30.
HUNTING and Francis: Alhambra, N.Y.C.
HUNTING, L. and M.: Hipp., Cleveland, 18-23; Grand, Pittsburgh, 25-30.
HUSSEY and Boyle: Palace, N.Y.C.; Maryland, Balto., 18-23; Grand, Pittsburgh, 25-30.
HYAMS and McIntyre: Orph., B'klyn; Bushwick, B'klyn, 18-23.
HYMACK: Orph., Memphis, 17-23.
IMHOFF, Conn and Corinne: Prospect, B'klyn.
ITALIAN Musketeers: Forsythe, Atlanta, 18-23.
JACKSON and McLaren: Orph., B'klyn.
JACKSON, Leo and Mae: Keith's, Louisville; Keith's, Dayton, 18-23; Colonial, Erie, 25-30.
JANSLEYS, Four: Keith's, Indianapolis; Keith's, Louisville, 18-23; Orph., Nashville, 25-27; Lyric, Birmingham, 28-30.
JARDON, Dorothy: Temple, Rochester; Colonial, N.Y.C., 18-23; Orph., B'klyn, 25-30.
JEWELL Trio: Palace, Chgo.
JEWEL'S Miniature Revue: Keith's, Indianapolis; Keith's, Prov., 25-30.
JOHNSTONS, Musical: Orph., Seattle; Orph., Portland, 17-23.
JONES and Sylvester: Keith's, Columbus, 25-30.
JUDGE and Gale: Keith's, Prov., 18-23.
KARTELLI: Bushwick, B'klyn, 18-23.
KATHLEEN and Capitola: Shea's, Toronto, 18-23.
KAUFMAN, Vernie: Keith's, Youngstown; Columbia, Grand Rapids, 18-23.
KEANE, J. Warren, Co.: Keith's, Columbus; Keith's, Toledo, 18-23.
KEATONS, Three: Maj., Milwaukee, 17-23.
KEIT and De Mont: Keith's, Cinti.; Keith's, Louisville, 25-30.
KELLY, Walter C.: Orph., 'Frisco, 10-23.
KELSO, Mr. and Mrs.: Orph., 'Frisco; Orph., Sacramento, 18-20; Orph., Fresno, 21-23.
KENNY, Nobody and Platt: Keith's, Indianapolis; Keith's, Louisville, 18-23.
KEOGH and Francis: Orph., Jacksonville, 18-23; Orph., Nashville, 25-27; Lyric, Birmingham, 28-30.
KERTELLI: Colonial, N.Y.C., 25-30.
KERVILLE Family: Dominion, Ottawa; Colonial, N.Y.C., 18-23; Prospect, B'klyn, 25-30.
KING: Garrick, Wilmington, 25-30.
KINGSTON and Ebner: Orph., Lincoln, 11-13; Orph., Colorado Springs, 14-16; Orph., Kansas City, 17-23.
KIRK and Fogarty: Orph., Portland.
KIRKSMITH Sisters: Shea's, Buffalo, 18-23; Shea's, Toronto, 25-30.
KOKIN, Mignonette: Orph., Portland.
KRAMER and Morton: Palace, Fort Wayne; Columbia, Grand Rapids, 18-23.
LACKAYE, Wilton, Co.: Keith's, Wash.; Maryland, Balto., 18-23; Keith's, Boston, 25-30.
LA FRANCE and Bruce: Keith's, Cinti.; Palace, Fort Wayne, 18-23; Columbia, Grand Rapids, 25-30.
LAMB'S Manikins: Orph., Jacksonville.
LARGAY and Snee: Dominion, Ottawa.
LA ROCCA, Roxy: Lyric, Birmingham; Bijou, Savannah, 25-27; Orph., Jacksonville, 28-30.
LA VARRE, Paul, and Brother: Palace, Fort Wayne, 18-23.
LA VARS, Dancing: Keith's, Boston; Orph., B'klyn, 25-30.
LA VINE, Edward: Maj., Milwaukee.
LEAP Year Girls: Forsythe, Atlanta, 18-23; Orph., Jacksonville, 25-27; Bijou, Savannah, 28-30.
LE GROHS, The: Keith's, Toledo; Keith's, Columbus, 18-23.
LE HOEN and Dupreese: Hipp., Cleveland; Keith's, Dayton, 18-23; Keith's, Toledo, 25-30.
LEIGHTONS, Three: Orph., Winnipeg, 17-23.
LEONARD, Eddie, Co.: Prospect, B'klyn, 18-23; Orph., B'klyn, 25-30.
LESSER, Amy: Lyric, Birmingham, 18-20; Orph., Nashville, 21-23.
LES YARDYS: Orph., Nashville, 11-13; Lyric, Birmingham, 14-16.
LEVY, Bert: Lyric, Richmond, 11-13; Colonial, Norfolk, 14-16; Maryland, Balto., 18-23.
LEWIS and McCarthy: Orph., Seattle, 17-23.
LEWIS, Henry: Grand, Pittsburgh; Keith's, Phila., 18-23.
LEWIS, Tom, Co.: Palace, Fort Wayne; Hipp., Cleveland, 18-23.
LIGHTNER and Alexander: Orph., B'klyn; Grand, Pittsburgh, 18-23; Orph., Montreal, 25-30.
LINTON and Lawrence: Orph., Nashville, 11-13; Lyric, Birmingham, 14-16; Forsythe, Atlanta, 18-23.
LLOYD and Britt: Keith's, Prov.; Keith's, Phila., 18-23; Keith's, Wash., 25-30.
LO, Maria, Co.: Bushwick, B'klyn.
LOCKHART and Laddie: Orph., St. Paul.
LOHSE and Sterling: Orph., Ogden, 17-23.
LONG, Gertrude: Orph., Memphis; Orph., New Orleans, 17-23; Lyric, Birmingham, 25-27; Orph., Nashville, 28-30.
LOVE and Wilbur: Keith's, Boston, 18-23.
LOYAL'S, Alfred, Dogs: Prospect, B'klyn.
LUBOWSKA: Palace, N.Y.C.; Maryland, Balto., 18-23.
LUNETTE Sisters: Prospect, B'klyn; Hipp., Cleveland, 25-30.
LYDELL, Al., Co.: Temple, Detroit; Temple, Rochester, 18-23.
LYNCH and Zeller: Shea's, Toronto, Can.
LYONS and Yosco: Alhambra, N.Y.C.; Keith's, Boston, 25-30.
MACK and Vincent: Orph., Seattle; Orph., Portland, 17-23.
MACK, Charles, Co.: Orph., B'klyn; Keith's, Boston, 18-23; Keith's, Prov., 25-30.
MAGLEYS, The: Empire, Belfast.
MALVERN'S Comiques: Orph., Jacksonville; Lyric, Birmingham, 25-27; Orph., Nashville, 28-30.
MARIE, Dainty: Orph., Seattle, 17-23.
MARSHALL and Chevalier: Orph., Bluefield, 11-13.
MARTIN'S Four Roses: Lyric, Richmond, 11-13; Colonial, Norfolk, 14-16.
MARX Brothers, Four, Co.: Orph., Sacramento, 11-13; Orph., Fresno, 14-16; Orph., Los Angeles, 17-23.
MASON, Harry Lester: Hipp., Cleveland; Keith's, Cinti., 18-23; Keith's, Indianapolis, 25-30.
MASON, Keeler, Co.: Grand, Pittsburgh; Colonial, N.Y.C., 18-23; Orph., B'klyn, 25-30.
MATTHEWS, Shayne, Co.: Maj., Milwaukee; Palace, Fort Wayne, 18-23; Hipp., Cleveland, 25-30.
MATTHEWS, Zoe: Maj., Chgo.
McCORMICK and Wallace: Palace, Fort Wayne; Keith's, Youngstown, 18-23; Keith's, Toledo, 25-30.
McDERMOTT, Billy: Palace, Chgo.
McINTYRE and Heath: Columbia, St. Louis; Orph., Memphis, 17-23.
McINTYRE, Molly: Orph., Winnipeg.
McKAY and Ardine: Keith's, Phila., 18-23; Alhambra, N.Y.C., 25-30.
McMILLAN, Lida, Co.: Colonial, Norfolk, 18-20; Lyric, Richmond, 21-23; Bijou, Savannah, 25-27; Orph., Jacksonville, 28-30.
MEEHAN'S Dogs: Colonial, N.Y.C.; Orph., B'klyn, 18-23; Prospect, B'klyn, 25-30.
MELROSE, Bert: Orph., Minneapolis; Orph., St. Paul, 17-23.
MELVILLE, Mary: Orph., Montreal; Dominion, Ottawa, 18-23.
MERCEDES: Keith's, Boston, 18-23.
MERIAN'S Dogs: Orph., Winnipeg.
METROPOLITAN Dancers: Palace, Chgo.; Keith's, Toledo, 18-23; Hipp., Cleveland, 25-30.
MEXICAN Orchestra: Orph., Minneapolis; Orph., St. Paul, 17-23.
MEYAKOS, The: Maj., Chgo.; Maj., Milwaukee, 17-23.
MIDDLETON and Spellmeyer: Keith's, Boston.
MIGNON: Keith's, Columbus; Keith's, Toledo, 18-23; Grand, Pittsburgh, 25-30.
MILES, Homer, Co.: Keith's, Dayton, 25-30.
MILO: Temple, Detroit; Temple, Rochester, 18-23; Palace, Fort Wayne, 25-30.
MINT and Wertz: Victoria, Charleston, 21-23; Orph., Charlotte, 25-27; Orph., Roanoke, 28-30.
MONROE and Mack: Shea's, Buffalo; Shea's, Toronto, 18-23.
MONTGOMERY, Marshall: Alhambra, N.Y.C.; Prospect, B'klyn, 18-23; Maryland, Balto., 25-30.
MOORE, O'Brien and McCormack: Maryland, Balto., 18-23.
MOORE and Haager: Orph., Kansas City; Orph., Omaha, 17-23.
MOORE, Gardner and Rose: Colonial, Erie; Columbia, St. Louis, 17-23.
MORATI Opera Co.: Alhambra, N.Y.C.
MORGAN Dancers: Orph., St. Paul.
MORI Brothers, Three: Keith's, Youngstown, 18-23; Columbia, Grand Rapids, 25-30.
MORIN Sisters: Keith's, Phila., 18-23; Keith's, Boston, 25-30.
MORLEY, Victor, Co.: Bushwick, B'klyn; Grand, Pittsburgh, 25-30.
MORRIS, William, Co.: Orph., Portland; Orph., Omaha, 17-23.
MORTON and Glass: Keith's, Cinti.; Keith's, Indianapolis, 18-23; Keith's, Louisville, 25-30.
MORTON and Moore: Orph., Memphis; Orph., New Orleans, 17-23.
MORTON, Clara: Keith's, Louisville; Columbia, Grand Rapids, 18-23.
MORTON, Sam and Kitty: Keith's, Youngstown; Columbia, Grand Rapids, 18-23; Palace, Fort Wayne, 25-30.
"MOTORING": Keith's, Wash.
MULLANE, Frank: Keith's, Louisville, 18-23; Keith's, Dayton, 25-30.
MURPHY, Frankie: Orph., Omaha.
MURRAY, Elizabeth: Maryland, Balto.
MYRL and Delmar: Keith's, Columbus; Grand, Pittsburgh, 18-23; Keith's, Cinti., 25-30.
NATALIE and Ferrari: Colonial, N.Y.C.
NATALIE Sisters: Palace, Chgo.; Maj., Milwaukee, 17-23.
NAVASSAR Girls: Orph., Oakland, 17-23.
NAZIMOVA: Orph., Minneapolis; Maj., Chgo., 17-23.
NESBIT, Evelyn: Orph., B'klyn; Alhambra, N.Y.C., 25-30.
NICHOLS, Nellie V.: Orph., 'Frisco, 17-23.
NORCROSS and Holdsworth: Palace, Chgo., 17-23.
NORDSTROM, Francis, Co.: Columbia, St. Louis; Orph., Memphis, 17-23.
NORDSTROM, Marie: Keith's, Toledo; Keith's, Columbus, 18-23; Hipp., Cleveland, 25-30.
NORTH, Frank, Co.: Orph., Montreal; Dominion, Ottawa, 18-23; Shea's, Buffalo, 25-30.
NORTON and Lee: Orph., Minneapolis.
NUGENT, J. C., Co.: Orph., Denver; Orph., Lincoln, 18-20; Orph., Colorado Springs, 21-23.
O'BRIEN, Havel, Co.: Keith's, Dayton.
OHLMEYER, Harry, Sextette: Orph., Oakland.
OLCOTT, Charles: Alhambra, N.Y.C.; Bushwick, B'klyn, 18-23.
OLGA: Orph., Winnipeg, 17-23.
O'MALLEY, John: Keith's, Prov., 25-30.
O'MEERS, Josie: Columbia, Grand Rapids, 18-23.
ORANGE Pickers: Keith's, Boston; Orph., Montreal, 18-23; Dominion, Ottawa, 25-30.
OXFORD Trio: Maj., Milwaukee; Columbia, St. Louis, 17-23.
PADDEN, Sarah: Orph., Elkhart, Ind., 10-13; Sipes, Kokomo, 14-16; Bijou, Battle Creek, Mich., 17-20; Maj., Kalamazoo, 21-23; Bijou, Bay City, 24-27; Maj., Flint, 28-30.
PALMER, Gaston: Orph., B'klyn; Keith's, Prov., 25-30.
PARILLO and Frabito: Columbia, Grand Rapids; Keith's, Dayton, 18-23; Keith's, Youngstown, 25-30.
PARRY, Charlotte, Co.: Prospect, B'klyn; Bushwick, B'klyn, 18-23; Alhambra, N.Y.C., 25-30.
PATRICOLA and Meyer: Keith's, Youngstown; Palace, Fort Wayne, 18-23.
PAUL, La Van and Dobbs: Colonial, Erie; Hipp., Cleveland, 18-23; Keith's, Indianapolis, 25-30.
PAULINE: Keith's, Indianapolis, 18-23; Keith's, Dayton, 25-30.
PAYNE and Niemeyer: Orph., Los Angeles, 10-23.
PECKINOFF, Mme.: Maryland, Balto., 18-23.
PEERS, The: Bushwick, B'klyn.
PEKIN Mysteries: Orph., Denver; Orph., Lincoln, 18-20; Orph., Colorado Springs, 21-23.
PELL, Phyllis, Co.: Colonial, N.Y.C., 18-23.
PELLETIER and Co.: Orph., Jacksonville; Victoria, Charleston, 18-20; Colonial, Norfolk, 25-27; Lyric, Richmond, 28-30.
PHILLIPS, Mr. and Mrs.: Palace, Fort Wayne, 18-23; Keith's, Youngstown, 25-30.
PIERLOT and Schofield: Keith's, Indianapolis; Keith's, Louisville, 18-23.
PIPEFAX and Panlo: Orph., 'Frisco; Orph., Los Angeles, 17-23.
PREVOST and Brown: Maj., Chgo., 17-23.
PRIMROSE Four: Orph., Portland.
PRIMROSE Minstrels: Maj., Houston; Maj., San Antonio, 17-24; Maj., Little Rock, 25-30.
PRUETTE, William, Co.: Colonial, Erie; Hipp., Cleveland, 18-23; Keith's, Cinti., 25-30.
PUCK, Harry and Eva: Orph., Salt Lake City; Orph., Denver, 17-23.
QUIROGA: Keith's, Wash.; Colonial, N.Y.C., 18-23; Colonial, Erie, 25-30.

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RANDEGGER, G. Alda: Keith's, Indianapolis; Keith's, Cinti., 18-23; Temple, Detroit, 25-30.
RAYMOND and Bain: Keith's, Toledo.
RAYMOND and Caverly: Temple, Detroit; Temple, Rochester, 18-23.
REED Brothers: Lyric, Birmingham, 11-13; Orph., Nashville, 14-16; Temple, Detroit, 25-30.
REESE and Bassi: Maj., Chgo., 17-23.
REX'S Comedy Circus: Orph., Denver; Orph., Lincoln, 18-20; Orph., Colorado Springs, 21-23.
RING, Julie, Co.: Keith's, Prov.; Colonial, N.Y.C., 25-30.
ROBINSON, Bill: Keith's, Dayton; Keith's, Youngstown, 18-23.
ROCHEZ'S Monkey Circus: Orph., Oakland, 17-23.
ROONEY and Bent: Orph., 'Frisco, 10-23.
ROSE, Julian: Bushwick, B'klyn, 18-23; Keith's, Prov., 25-30.
ROSHANARA: Columbia, St. Louis; Orph., Memphis, 17-23.
ROSINE, Carl, Co.: Keith's, Prov., 18-23.
ROVER, Al., and Sisters: Temple, Detroit; Palace, Chgo., 17-23.
ROYE, Ruth: Columbia, St. Louis; Maj., Milwaukee, 17-23; Temple, Detroit, 25-30.
RUDOLPH, Henry: Keith's, Toledo; Hipp., Cleveland, 18-23; Keith's, Columbus, 25-30.
RUSSELL and Calhoun: Prospect, B'klyn, 25-30.
RYAN and Lee: Palace, Chgo.
RYAN and Tierney: Keith's, Prov.; Keith's, Wash., 18-23; Maryland, Balto., 25-30.
SABINE, Vera, Co.: Keith's, Toledo; Keith's, Youngstown, 18-23; Keith's, Columbus, 25-30.
SAFETY First: Hipp., Cleveland.
SALES, Chick: Maj., Milwaukee; Columbia, St. Louis, 17-23.
SALON Singers: Orph., Ogden; Orph., Salt Lake City, 17-23.
SAM Long Tack: Orph., 'Frisco, 10-23.
SAMUELS, Ray: Grand, Pittsburgh; Maryland, Balto., 25-30.
SANTLEY and Norton: Keith's, Dayton; Keith's, Youngstown, 18-23; Colonial, Erie, 25-30.
SAWYER, Joan: Orph., Lincoln, 11-13; Orph., Colorado Springs, 14-16; Orph., Kansas City, 17-23.
SCHEFF, Fritzi: Keith's, Prov.; Alhambra, N.Y.C., 25-30.
SCHIOVONI Troupe: Orph., St. Paul.
SCHMETTANS: Maryland, Balto.; Keith's, Phila., 18-23.
SCHRECK and Percival: Lyric, Birmingham, 11-13; Orph., Nashville, 14-16; Forsythe, Atlanta, 18-23; Orph., Jacksonville, 25-27; Bijou, Savannah, 28-30.
SCOTCH Lads and Lassies: Orph., Montreal; Dominion, Ottawa, 18-23; Orph., B'klyn, 25-30.
SCOTT and Keane: Shea's, Buffalo; Shea's, Toronto, 18-23; Orph., Montreal, 25-30.
SEE-BACKS 8: Prospect, B'klyn, 18-23; Maryland, Balto., 25-30.
SERENADERS, Six: Victoria, Charleston, 18-23; Bijou, Savannah, 25-27; Orph., Jacksonville, 28-30.
SEYMOUR'S Happy Family: Keith's, Prov.
SHARP and Turek: Victoria, Charleston, 11-13; Orph., Roanoke, 14-16; Orph., Nashville, 18-20; Lyric, Birmingham, 21-23; Forsythe, Atlanta, 25-30.
SHARROCKS, The: Colonial, N.Y.C.; Keith's, Wash., 18-23; Alhambra, N.Y.C., 25-30.
SHEPPARD, Bert: Lyric, Richmond, 18-20; Colonial, Norfolk, 21-23.
SHERMAN, Van and Hyman: Orph., Winnipeg.
"SHIPS That Pass in the night": Keith's, Cinti.; Keith's, Indianapolis, 18-23; Keith's, Louisville, 25-30.
SHIRLEY, Eva: Orph., Salt Lake City; Orph., Denver, 17-23.
SHIRLI, Rives and Harrison: Orph., Ogden; Orph., Salt Lake City, 17-23.
SIMONE, Hermine: Keith's, Prov., 18-23.
SIMON, Louis, Co.; Shea's, Toronto; Orph., Montreal, 18-23; Dominion, Ottawa, 25-30.
SINGER and Ziegler Twins: Maj., Chgo.; Bijou, Savannah, 18-20.
SMITH and Austin: Orph., New Orleans; Lyric, Birmingham, 18-20; Orph., Nashville, 21-23; Forsythe, Atlanta, 25-30.
SMITH, Ben: Victoria, Charleston, 21-23; Lyric, Birmingham, 25-27; Orph., Nashville, 28-30.
SMITH, Irene and Bobbie: Prospect, B'klyn, 18-23.
SOCIETY Buds: Orph., Kansas City; Orph., Omaha, 17-23.
SOLAR, Willis: Orph., Salt Lake City; Orph., Denver, 17-23.
SOLIS Brothers, Four: Lyric, Richmond, 18-20; Colonial, Norfolk, 21-23; Orph., Roanoke, 25-27; Orph., Lynchburg, 28-30.
STAINE'S Circus: Orph., New Orleans.
STANLEY, Aileen: Maj., Dallas; Maj., Houston, 18-24; Maj., San Antonio, 25-31.
STATUES, Five: Keith's, Cinti., 18-23; Keith's, Indianapolis, 25-30.
STEDMAN, Al. and Fannie: Shea's, Buffalo; Shea's, Toronto, 18-23; Alhambra, N.Y.C., 25-30.
STEINDEL, Three Brothers: Orph., St. Paul, 17-23.
STEPHENS, Bordeau and Bennett: Alleghany, Phila.; Broadway, Phila., 18-23; Grand, Phila., 25-30.
STEVENS, Edwin, Co.: Temple, Rochester.
STONE and Hayes: Keith's, Wash.; Keith's, Phila., 25-30.
STONE and Kalisz: Temple, Detroit; Temple, Rochester, 18-23.
STONE, Tracey, Co.: Orph., Memphis; Orph., New Orleans, 17-23.
STUDIES in Marble Art: Orph., Lincoln, 11-13; Orph., Colorado Springs, 14-16.
SULLIVAN, Arthur, Co.: Keith's, Columbus; Temple, Detroit, 18-23; Temple, Rochester, 25-30.
SULTANS, Five: Palace, Fort Wayne, 25-30.
SWAN and Swan: Garrick, Wilmington.
"TANGO Shoes": Orph., Ogden; Orph., Salt Lake City, 17-23.
TANGUAY, Eva: Bushwick, B'klyn; Grand, Pittsburgh, 18-23.
TAYLOR, Eva, Co.: Shea's, Buffalo, 25-30.
TEDDY, James: Orph., Omaha, 17-23.
"TELEPHONE Tangle": Orph., Oakland; Orph., Sacramento, 18-20; Orph., Sacramento, 21-23.
TIGHE and Barnett: Maj., Chgo., 17-23.
TOWER and Darrell: Orph., B'klyn; Alhambra, N.Y.C., 18-23; Lyric, Richmond, 25-27; Colonial, Norfolk, 28, 29.
TOYE, Dorothy: Maryland, Balto.; Keith's, Boston, 18-23; Bushwick, B'klyn, 25-30.
TROVATO: Maj., Chgo.; Temple, Detroit, 18-23; Temple, Rochester, 25-30.
TUCKER, Sophie: Dominion, Ottawa; Hipp., Cleveland, 18-23; Keith's, Youngstown, 25-30.
TUSCANO Brothers: Keith's, Louisville; Keith's, Cinti., 18-23; Keith's, Dayton, 25-30.
TYSON and Barbour: Orph., Nashville, 11-13; Lyric, Birmingham, 14-16; Victoria, Charleston, 25-27.
VADIE, Mlle., and Girls: Palace, N.Y.C.; Colonial, Erie, 25-30.
VAGRANTS, Three: Colonial, Erie, 18-23.
VALENTINE and Bell: Keith's, Prov.
VAN Brothers: Keith's, Boston.
VAN, Charles and Fannie: Orph., Sacramento, 11-13; Orph., Fresno, 14-16; Orph., Ogden, 17-23.
VAN and Bell: Palace, Chgo.; Columbia, St. Louis, 17-23.
VAN and Schenck: Columbia, St. Louis; Orph., Memphis, 17-23.
VANDERBILT and Moore: Keith's, Phila.; Maryland, Balto., 25-30.
VERNON Hope: Lyric, Birmingham, 11-13; Orph., Nashville, 14-16; Forsythe, Atlanta, 18-23; Orph., Jacksonville, 25-27; Bijou, Savannah, 28-30.
VIOLINSKY: Orph., Los Angeles; Orph., Ogden, 17-23.
VOLUNTEERS, The: Orph., Minneapolis, 17-23.
WAKEFIELD, Willa H.: Colonial, N.Y.C.
WALSH, Blanche, Co.: Keith's, Youngstown, 18-23.
WARD and Faye: Orph., Nashville, 25-27; Lyric, Birmingham, 28-30.
WARD Brothers: Temple, Rochester; Palace, Chgo., 17-23.
WATSON, Fred: Keith's, Columbus, 18-23.
WATSON Sisters: Palace, Fort Wayne; Keith's, Boston, 18-23; Keith's, Phila., 25-30.
WEBB and Burns: Keith's, Phila.
WEBER and Elliott: Orph., Oakland; Orph., Sacramento, 18-20; Orph., Fresno, 21-23.
WEBER, Dolan and Fraser: Prospect, B'klyn, 25-30.
WEEKS, Marion: Prospect, B'klyn, 18-23.
WEIMERS and Burke: Keith's, Columbus, 18-23; Keith's, Youngstown, 25-30.
WEIR, Lawrence and Mack: Victoria, Charleston, 18-20.
WERNER-Amoros Troupe: Lyric, Birmingham, 11-13; Orph., Nashville, 14-16; Forsythe, Atlanta, 18-23; Lyric, Richmond, 25-27; Colonial, Norfolk, 28, 29.
WESTON and Clare: Orph., B'klyn, 18-23.
WESTON, Willie: Orph., Seattle; Orph., Portland, 17-23.
WHIPPLE, Huston, Co.: Columbia, St. Louis, 17-23.
WHITE and Clayton: Temple, Detroit; Temple, Rochester, 18-23; London, 25-30.
WHITE, Carolina: Orph., Seattle; Orph., Portland, 17-23.
WHITE, Porter J., Co.: Keith's, Dayton.
WHITFIELD and Ireland: Keith's, Wash., 18-23.
WILDE, Mr. and Mrs.: Colonial, N.Y.C., 25-30.
WILLIAM, Barney, Co.: Forsythe, Atlanta; Orph., Jacksonville, 18-23; Victoria, Charleston, 25-27.
WILLIAMS and Segal: Shea's, Buffalo, 25-30.
WILLIAMS and Warner: Orph., Oakland, 17-23.
WILLIAMS and Wolfus: Maryland, Balto.; Alhambra, N.Y.C., 18-23; Bushwick, B'klyn, 25-30.
WILLS, Nat: Forsythe, Atlanta, 25-30.
WILSON and La Noir: Orph., Sacramento, 11-13; Orph., Fresno, 14-16; Orph., Los Angeles, 17-23.
WILSON, George: Lyric, Richmond, 11-13; Colonial, Norfolk, 14-16; Forsythe, Atlanta, 18-23.
"WOMAN Proposes": Maryland, Balto.; Keith's, Boston, 18-23; Keith's, Phila., 25-30.
WOOD, Britt: Orph., Minneapolis; Orph., St. Paul, 17-23.
WORTH and Brice: Temple, Detroit, 25-30.
WYNN, Bessie: Keith's, Dayton; Orph., Montreal, 18-23.
YOUNG and April: Colonial, Norfolk, 11-13; Lyric, Richmond, 14-16; Orph., Roanoke, 21-23.
ZELMA Co.: Orph., Jacksonville.

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MOTION PICTURES

ROBERT E. WELSH—Editor

THE MIRROR Motion Picture Department, Established May 30, 1908

COMMENT AND SUGGESTION

M. A. NEFF

M. A. NEFF has passed from a stormy world. The "war-horse" of the exhibitors, veteran of battles without number, made his parting quietly—the last step was not in keeping with a career surcharged with activity. To most film men the news of his death last week came without warning—a complete surprise. Only one—Mr. JOHN WYLIE—was with him as the end approached.

In the course of a picturesque career M. A. NEFF made both friends and enemies. But all—foe and aide alike—will admit to a feeling of admiration for his grim figure. Right or wrong, the fighter who never quits will receive commendation for his courage. The cause he is championing is secondary to the tribute that men pay to men of red blood. With courage M. A. NEFF combined the shrewd brains of a born politician, so that, even in the closing days of his power in the Exhibitors' League his opponents never rated M. A. NEFF as a cheap antagonist. He was by far the most imposing figure that the Exhibitors' League has produced. This is said though THE MIRROR more often than not found itself obliged to take issue with Mr. NEFF in his attitude on trade questions.

M. A. NEFF was the man needed by the Exhibitors' League in the trying days of organization, when there were battles to be fought within and without the ranks. The Exhibitors' League will be M. A. NEFF's monument even though its members, by creating a pedestal and making him a dictator, hastened his downfall. New hands hold the reins, new policies are looked to for success.

THE photo-playwright's day is here—but from what one gathers around the offices of some feature-producing companies the photo-playwright is not here. There were never so many original feature stories being produced and the proportion is increasing with each week's releases. Prices also are on the jump, and the photo-playwright selling an original feature story now need not feel cheated. Under these conditions, and considering the great number of persons who have been writing photoplays for years, one would imagine that it would be a simple matter to get all the stories desired, yet we know of an organization that has been forced to let more than one high salaried director remain idle for over a week while the management sought vainly for a story to which it would intrust the costly stars who were under contract. The photo-playwright is wise now who will rise to his opportunity and turn out the "good stuff" that he has been promising while he ground out mediocre single-reelers to meet the past demand. The author for the screen who can really give us an original idea—not the old material rehashed—has a brighter future right now than any other man in the film game. But the day of the trickster who could write a saleable $25 a reel script in his sleep is past.

THERE is a certain odd humor in the news from England that the success of "Elaine" in that country caused envious rivals to circulate the report that the PATHE serial was pro-German. If the gossips had set the same stories in circulation about LORD KITCHENER it couldn't have been any funnier. The occurrence does show, however, the sort of patriotism that has been responsible for similar statements in England about a score of other American companies. It's the "stay-at-home" brand.

STUDIO GOSSIP

MARGUERITE COURTOT has had mighty little time for recreation since the filming of "The Ventures of Marguerite" began. Her daily routine consists of obtaining her costumes for the day from Russek, the Fifth Avenue modistes, who are costuming her for the entire series; posing for new photographs at the studio of a commercial photographer, and then hastening to the Kalem studio, where the real day's work commences.

FRANK POWELL, whose direction of "A Fool There Was," added new laurels to his reputation as one of the foremost photoplay directors in this country, and who has been associated with the Fox Film Corporation practically since the advent of that company into the picture field, is turning out artistic features with the regularity of the old one-reeler days. A few of Mr. Powell's successes during the past year include, "A Fool There Was," "The Children of the Ghetto," "The Valley of the Missing," "Princess Romanoff," "The Devils Daughter," and soon to be released are the five-reel drama, "The Woman Pays," featuring Nance O'Neil; an Italian tragedy, "The Final Payment," and the spectacular production, "The Witch."

SPEAKING "AFTER THE FACTS"

ONCE upon a time there was a lawyer who entered the picture business. A week passed—and lo and behold, this strange lawyer's picture did not appear in the trade papers. Two weeks rolled by—and wonder of wonders, the disciple of BLACKSTONE had not given a single interview on "The Future of the Feature," nor had he delivered an after-dinner speech opening with "The motion picture is still in its infancy." And the weeks dissolved into months and the director had not been hailed by his company's publicity man as "the NAPOLEON of the industry."

This isn't a fable—it really happened. WALTER W. IRWIN, general manager of the V-L-S-E is the lawyer who violated all rules. But last week a MIRROR representative keyed his courage up and backed the V-L-S-E executive into a corner, and asked him the reason for this unusual silence. "Well you see," said Mr. IRWIN, "I couldn't see anything fitting in the spectacle of a lawyer who had just entered the business presuming to issue long-winded interviews on trade questions. Since I had been the Vitagraph Company's counsel for years I had a valuable acquaintance with the film field; together with the four companies represented in our organization I had certain ideals which I was determined to put into practice, but I preferred to let them stand the test of time, and speak, as lawyers say, 'after the facts.'"

"Hasn't the time arrived now, then?" we asked. "The 'Big Four' has a six months' record of achievement behind it. You would not only be talking 'after the facts,' but of facts, and not promises."

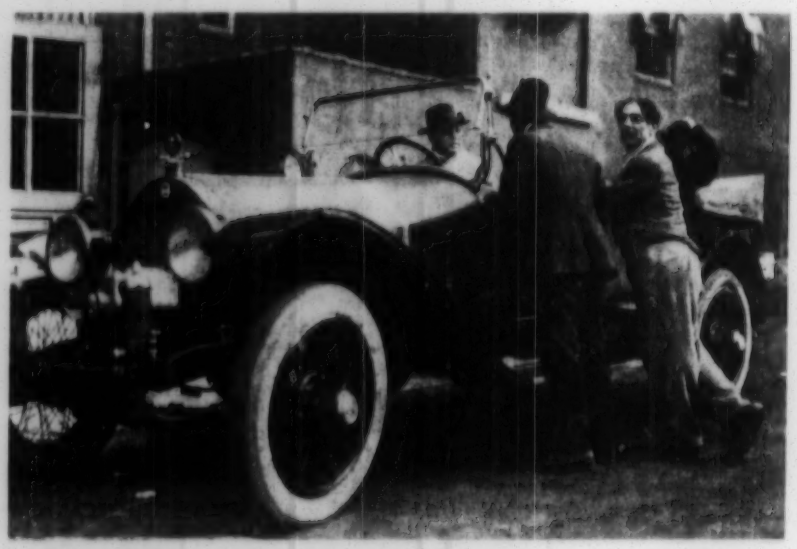
"About all I can do," replied Mr. IRWIN, "is to tell you of the ideals with which we started out and the manner in which we have lived up to them. One of the first thoughts in our mind following the forming of the V-L-S-E was that we would have an organization absolutely free of politics. This statement was to apply from top to bottom—there were to be no factions, no cliques. This principle of successful merchandising—the square deal—was to be carried out in our dealings with our representatives and in their dealings with the exhibitors. Merit was to be the sole test of advancement and we recognized that no representative could be expected to produce the best results nor could he be retained unless his compensation in dollars and cents was commensurate with his services. We also laid stress on the points that our employes were expected to offer frank, serious suggestions to the home office for the improvement of the entire business or any part of it, or for the simplification or betterment of our system.

"Almost six months have passed and we now have an opportunity to see whether these principles have been carried out. Three months of that period have been in the Summer months, when, we were assured by all the wise ones, our business was sure to slump. Yet, for every week during that period our business shows a substantial increase over the preceding week. I believe this surprising record justifies the strong pride we hold in our organization. In addition we have had unusual success in inducing exhibitors to run meritorious productions for two and three times the length of runs they usually gave. Our representatives have also been fortunate in securing a strong measure of co-operation between newspapers and exhibitors for the purpose of getting more and better publicity for motion pictures.

"The credit for this record must be divided among different factors. We feel that a large proportion of the credit is due to the high-class organization that has so faithfully lived up to the principles we set at the start of the company's activities. The quality of the productions, and the whole-hearted co-operation of the manufacturers are also responsible for their share of the success.

"The manufacturers' valuation of our efforts is shown by the action of the directors of the company at the meeting held at the close of our first five months of life. They voted then to set aside in a fund twenty per cent. of the net weekly profits of the company for the thirteen consecutive weeks prior to Oct. 9, which would be distributed to each person, without exception, whose name has been on the company's payroll from July 12 to Oct. 9. They went further and voted that such percentage of the profits should be paid into the fund each week and distributed at the end of each succeeding thirteen-week period to the employes with the company during that period.

"The success of the company shows that the representatives are fulfilling their part of the bargain with the manufacturers, the action of the directors is evidence that they are fulfilling their share, and both factors are working shoulder to shoulder to carry the square deal policy out with the exhibitors."



VICE-PRESIDENT F. M. SINGHI, OF THE LUBIN COMPANY, A RARELY PHOTOGRAPHED FILM MAN, AT THE WHEEL OF HIS AUTO.
Billy Reeves, the Unmistakable, is Looking Towards the Camera. We Suspect the Man with His Back to the Camera to Be Director Earl Metcalfe.

OUIDA BERGERE.
Author, Actress, and Now Casting Many Pathe Features.

TO STAR MAUDE FEALY

George Kleine Adds Another Feature Company to His List

Another company has been added to the present working forces of the Kleine organization with the engagement of Maude Fealy, who will be seen in a series of big features during the coming season. As in the case of Irene Fenwick, Miss Fealy's film work is not to interfere with her stage career. An evidence of this is the fact that she last week acquired dramatic rights to the new play, "A Lady In Love," by Harriet Ford and Caroline Duer, in which she will be starred by John Cort after the holidays.

Miss Fealy's first picture under the Kleine management will be "Bondwomen," work on which is already under way. She will be supported by Iva Shepard, Mildred Gregory, John Sainpolis, David Landou, Harmon McGregor, Harry Knowles, Maurice Stewart, Jr., Shirley De Me, and Frederic Sumner.

In the course of her career Miss Fealy has supported such stars as Sir Henry Irving, E. S. Willard, William Gillette, Nat Goodwin, Richard Mansfield, William Collier, Robert Hilliard, Holbrook Blinn, and others.

FILM BOARD OF TRADE

Prominent Picture Men Before Cameras—Board Condemns Ohio Board's Action

At the first regular meeting of the board of directors of the newly-organized Motion Picture Board of Trade held on Oct. 7 camera men from the various animated news weeklies were present for the purpose of filming the directors as they arrived in their cars before the office building.

The most important business transacted by the board was the adoption of a resolution condemning the action of the Ohio Board of Censors in prohibiting the showing of "The Birth of a Nation" in that state. It was also announced that thirty-eight new applications for membership had been received. A committee was appointed to determine the attitude of the board on the proposed new constitution for the State of New York. John R. Freuler, of the Mutual Company, presided.

KALEM LIKES BOTTOMLEY

The Kalem Company were so pleased with the work of Roland Bottomley in the three-act production of "The Net of Deceit" that they engaged him for a long-time contract, and announce that it is very likely that he will never return to the speaking stage. Mr. Bottomley has had a long stage experience, first appearing in the Ellen Terry-Henry Irving company at the age of eight. Five years later he joined Sir J. Forbes-Robertson's company, and since that time has had important parts in some of the biggest productions that have been staged. He was seen in New York in "The Quaker Girl," "High Jinks," "The Laughing Husband," "Sari" and "The Arcadians." His next Kalem vehicle will be in a four-part adaptation of the spectacular extravaganza "The Black Crook," in which he will enact the role of Rudolph.

POWER 6B's AT ELECTRICAL EXPO.

For the purpose of graphically depicting the various phases of the electrical industry, four Power's Cameragraph, No. 6B, motion picture projecting machines were utilized, with the usual excellent results, at the Electrical Exposition, held at the Grand Cenetral Palace, New York City, last week.

"RAVER FILMS" READY

Promoter of "Cabiria" Enters Field With Augustus Thomas's Successes as Offerings

The Raver Film Corporation is ready for business—with a capital stock of $300,000, all of Augustus Thomas plays, and enough additional material to cover more than two years releases. Harry R. Raver, old-time showman, introducer of "Cabiria" to America, and Director-General of the Itala Company in America, is founder of the new enterprise.

More than a year has been devoted to the organization of the Raver Film Corporation. Mr. Raver is convinced that distinctive methods applied to the production and distribution of a feature will inspire success. Getting away from the beaten track is to be Mr. Raver's aim in the operation of his company. Features are to be made according to the requirements of the original story. The mechanical standard of length at present adopted for important features, being regularly released will be disregarded. Raver productions will range in length from four to twelve thousand feet. Each production will be exploited on an individual basis, according to its value. Novelties in the matter of advertising material will be introduced so that each release may constitute a distinctive offering.

"My faith in the Thomas plays," said Mr. Raver, "is based on the fact that every one of the twenty-nine is written around a big theme. Augustus Thomas never wrote a thin plot with unwholesome situations to make it go from the standpoint of sensationalism. There is a big issue in each of his plays, something to make the public think, and I believe the industry and the public want that sort of material."

Mr. Thomas's collection of plays has been kept intact for Mr. Raver's use since he and the latter disposed of their holdings in the All Star Feature Corporation, one year ago.

It is the intention of the Raver Company to adopt at the outset the Itala policy of coloring each film. Mr. Raver believes the public appreciates beautiful tones and tints in motion picture as much as an expensively toned photograph and that the black and white picture seen on every screen is rather an indication of hasty laboratory work and inattention to detail, made necessary by the rush and confusion incident to meeting a release date. Mr. Raver's first production will be ready for private showing about Dec. 1.

"COWARD" NOT FOR STAGE

Thomas Ince Declines Offer to Adapt Triangle Film for Spoken Stage

Replying to a telegram sent from New York immediately following the premiere of "The Coward" at the Knickerbocker Theater, Thomas H. Ince declined an offer to dispose of the stage rights of the production in which Frank Keenan scored so strongly. Mr. Ince has concluded that there is no longer any logical reason for converting a successful photoplay into a spoken drama in view of conditions now existing.

The Triangle producer believes that with the scale of prices now prevailing in playhouses like the Knickerbocker there is no new public to create or attract, as was the case before the advent of Triangle. Believing that no artistic goal can be attained by adapting "The Coward" to the speaking stage, Mr. Ince has concluded that such innovations now would only befog theatergoers and serve to shorten the life of a successful screen production.

"CHORUS LADY" COMPLETED

The Lasky Company announces the release of "The Chorus Lady," on the Paramount programme, on Oct. 18. James Forbes's play has been staged with an all-star Lasky cast. Cleo Ridgely will be seen in the leading role of Patricia O'Brien, Marjorie Daw as her younger sister, Nora, and Wallace Reid as Patricia's detective sweetheart.

NEW INTERESTS IN WORLD FILM

Following the regular monthly meeting of the Board of Directors of the World Film Corporation held last Tuesday, President George B. Cox stated: "New and important interests have just acquired large holdings in the World Film stock and have placed three representatives on the Board of Directors. For this reason I think we may look for a still greater increase in the company's business."

HOFFMAN STUDIO MANAGER

World Film's Oldest Employe Appointed to Important Post

Milton H. Hoffman has been appointed assistant to the president of the Peerless (World Film) studio at Fort Lee, New Jersey. Henry Bayard, the present general manager of the Peerless studio, is moving to accept a similar post at the Paragon studio, also at Fort Lee, and which will soon be opened as a World Film producing center.

Milton Hoffman became associated with Lewis J. Selznick when the latter took over the World Special at 110 West Fortieth Street. He took charge of the programme and the offices, a position analogous to that of executive manager. He brings to the producing end of the business considerable experience in the theatrical field coupled with his varied career in motion-picture work.

VANOSCOPE ON ROCKS

The Vanoscope Company last week filed a petition in bankruptcy with liabilities of $1,007,861 and assets, consisting of patents, models, etc., of unknown value. Joseph E. Mohrhardt, of Chicago, who holds a contingent claim of $1,000,000, based on a breach of contract suit, is named as the principal creditor. It is said that the papers filed make no mention of a judgment for $189,756 recently obtained in the courts here by William J. Robinson, former president of the company.

COLORED PATHE DRAMA

Pathe will release the week of Nov. 3 "The Adventures of a Madcap," a four-reel drama by Balboa, and featuring Jackie Saunders. This picture has been colored by the Pathe process, since it was particularly adapted to this treatment, showing as it does out-of-door backgrounds of peculiar beauty. Miss Saunders is supported by a good cast, including Frank Mayo, Corenne Grant, and Philo McCullough.

WALLINGFORD AND BLACKIE SHOW THE CIRCUS BOYS A FEW NEW TRICKS.
In the Second Instalment of the New Pathe Serial, "The New Adventures of J. Rufus Wallingford."

MARC MacDERMOTT,
Edison's Artistic Lead.

PRAISE "ETERNAL CITY"

Hall Caine Delighted, and British Trade Papers Enthusiastic Following London Opening

Famous Players officials are particularly proud over a cablegram received from Hall Caine, who was one of the spectators at the opening recently of the Famous Players' screen production of his "The Eternal City," at Marble Arch Pavilion, London. The famous author cabled the feature producers immediately on the close of the first performance congratulating them on the spectacle.

"Personally, I think it is a wonderful production," declared Mr. Caine to the London representative of the company. "It follows my story with an exactness that is remarkable. The pictures of 'The Eternal City' convey just the idea and infuse just the atmosphere that I strove to impart to the book. I am delighted with the film and I only hope that those who see it in the picture theaters will derive as much pleasure from seeing it on the screen as I myself did."

The English trade papers have devoted an unusual amount of space to the production, which is hailed in the highest terms of praise. The *Kinematograph and Lantern Weekly* proclaims it "a classic in screen production," while the *Bioscope* says, "It has been planned and executed on a grand scale; it is the 'super-scenic' film. Hall Caine is an acknowledged master in the art of stimulating the public's emotions, but his methods are intensified on the screen."

PATHE'S GRIM WAR VIEWS

Some of the most realistic war pictures that have ever been taken are promised in the *Pathe News* released on Saturday, Oct. 9. The pictorial will show actual scenes in the trenches during an assault by French grenadiers. General Joffre's forces are seen throwing hand grenades into German trenches, and the resulting explosions with terrific loss of life and property are clearly shown. Following one of the explosions a horse is seen blown into the air and landing in the topmost branches of a neighboring tree. The pictures show more clearly than anything else could do the horrors of war.

Other pictures of a like nature will follow in the issues of the *Pathe News* of the near future, some showing the explosions of all kinds of shells, towns in flames under bombardment, and the most startling effects of shell work. All of them are issued with the absolute guarantee of their authenticity by the French Government.

STUDIO ATOP APARTMENTS

Paul Gilmore, who is now appearing in motion pictures, is constructing an apartment block in Milwaukee, on the roof of which there will be a completely equipped studio. It is expected to be a "vest pocket" edition of the Griffith Los Angeles studio, where Mr. Gilmore is now working on "The Penitents." The star does not intend to produce but plans the studio for the purpose of making many screen experiments that he has long had in view.

FIRST PALLAS PRODUCTION

Pallas Pictures will make its debut on the Paramount Programme with the release of "The Gentleman from Indiana," starring Dustin Farnum and produced under the direction of Frank Lloyd. The picture has been staged on an elaborate scale, with Dal Clawson in charge of photography and Technical Director Earl Sibley handling a large staff of helpers. Winifred Kingston and Herbert Standing are others seen in the cast.

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12th & Walnut St. Kansas City, Mo.
645 S. Olive St. Los Angeles, Cal.
608 First Ave. North Minneapolis, Minn.
1600 Broadway, New York, N.Y.
229 North 12th Street, Philadelphia, Pa.
115 Fourth Ave., Pittsburgh, Pa.
986 Market Str., San Francisco, Cal.
415 Olive Street, Seattle, Wash.
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HEARTS AND THE HIGHWAY
SINS OF THE MOTHERS
CROOKY
CHALICE OF COURAGE
WHEELS OF JUSTICE
MORTMAIN
PLAYING DEAD
THE DUST OF EGYPT

LUBIN
EAGLE'S NEST
THE COLLEGE WIDOW
THE SPORTING DUCHESS
THE DISTRICT ATTORNEY
THE CLIMBERS
RINGTAILED RHINOCEROS
THE GREAT RUBY
TILLIE'S TOMATO SURPRISE

SELIG
CARPET OF BAGDAD
THE MILLIONAIRE BABY
THE ROSARY
THE TEXAS STEER
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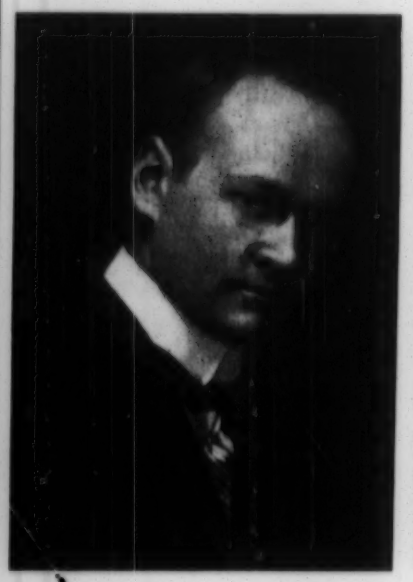


NORBERT LUSK.

Norbert Lusk, magazine writer and photo-playwright, formerly with Lubin and World Film, has been engaged by Universal. Mr. Lusk will contribute original stories from time to time, but his work for the present will be confined to feature adaptations, the first of which, a version of the legendary German classic, "Undine," has been completed.

Work of arranging for the screen a series of twelve three-reel stories, each episode distinct in itself, is now being carried on. C. N. & A. M. Williamson, authors of "The Car of Destiny," "The Lightning Conductor," and other best sellers, are under contract to write this series, entitled "The Journal of Lord John." Mr. Lusk is preparing the scripts of the detective romance in collaboration with the authors. William Garwood will be starred as Lord John, and is now in Universal City engaged on the initial chapter, with prominent players in his support.

Current Vitagraph and Kalem releases, "A Pillar of Flame" and "The Curious Case of Meredith Stanhope," are also from Mr. Lusk's typewriter. His success in fitting Harry Myers and Rosemary Theby with congenial roles in "The Double Life" has encouraged Mr. Lusk to begin work on a story for them in which Miss Theby will be cast for a character entirely new to the screen.

EASTON HONORS MISS CLARKE

EASTON, PA. (*Special*). — Local society turned out in full strength last week when the management of the Third Street Theater tendered a reception to Marguerite Clarke and her director, J. Searle Dawley. Easton's prominent persons, who perhaps would have tilted their noses at the mention of motion pictures a few years ago, were all on hand to honor the petite Famous Player star, who appeared to be having the time of her life. Her presence in this city was occasioned by the filming of "Still Waters," in which she is soon to appear on the Paramount programme. The conveniently located canal and the beautiful scenery obtainable along the Delaware River was the magnet that brought Easton its biggest thrill in months.

FOUR BIG VITAGRAPHS

Four of the Vitagraph directors finished the pictures they were working on all on the same day and were immediately handed scenarios for new productions and started work again. George D. Baker will produce "The Two-Edged Sword," written by Lulu Case Russell and Eugene V. Brewster, featuring Edith Storey. It will be released in four parts. S. Rankin Drew will make a five-part production of an adaptation of James Oliver Curwood's novel, "The Hunted Woman," while Theodore Marston will direct the Ouida Bergere adaptation of "Wasted Lives." Wally Van received the manuscript of "Our Other Lives," an original story by Agnes C. Johnston. This will be the first feature drama that Wally Van has directed.

RELEASING FAMOUS BIOGRAPHS

The Kleine-Edison Feature Service is now announcing for release a number of the famous old Biograph subjects produced by David W. Griffith and Mack Sennett, some of which have recently been reissued. A strong line of paper has been prepared announcing the "Griffith-Sennett All-Star Biograph Programmes." The roster of stars seen in these reissues includes such names as Mary Pickford, Blanche Sweet, Henry Walthall, Mae March, Fred Mace, Mabel Normand, and Lillian and Dorothy Gish.

"BATTLE CRY" IN FIFTH WEEK

The sensational Vitagraph production, "The Battle Cry of Peace," is now in its fifth week at the Vitagraph Theater, New York, and indications are that the end of the run is still far distant.

ARROW WITH PATHE

Will Produce "Gold Rooster" Features and Others for Release by Pathe

A contract has been entered into between Pathe and the Arrow Film Corporation, of 71 West Twenty-third Street, whereby the Arrow organization is to produce pictures for release by Pathe. These pictures will include productions of one, two, three, four and five-reel length, the two latter for release as "Gold Rooster" features.

W. E. Shallenberger, president of the Arrow Company, has enlisted the services, exclusively for the Arrow, of Howell Hansel as director-in-chief of all Arrow productions. Mr. Hansel, who directed "The Million Dollar Mystery," the most successful serial ever produced, will devote his immediate attention to the casting and staging of the first Arrow pictures for Pathe release. He has engaged as his assistant A. F. Mayo, who has been successfully identified with the many big productions of his famous chief.

The Standard studio in Yonkers has been leased by Mr. Shallenberger for Arrow producing purposes. Upon the inauguration of picture-taking, which will be in about a fortnight, Mr. Hansel will make his headquarters almost entirely in the Arrow studios. The executive offices of the Arrow Film Corporation will remain, for a while, at 71 West Twenty-third Street. Later on they will be moved uptown.

Internationally-famous stars of the stage and of the screen will be seen in forthcoming Arrow releases. The stories will be written especially for Arrow pictures by the best-known and most capable American authors and playwrights. These stories will be put in scenario form under the plan devised by Mr. Shallenberger for the perfect co-ordination of all units of production, collaboration by story-writer, scenario writer and director. The scenario, advertising and publicity departments will be in charge of Albert S. LeVino, secretary and treasurer of the Arrow company.

MIRROR'S BIG STUDIO

Newest Film Organization Gets Location in Glendale, L. I.

The Mirror Films, Inc., which entered the screen field two weeks ago, with Clifford Harmon as president and Captain Harry Lambart as director general, closed title last week to studio property at Glendale, L. I. Buildings already on the property, which is within easy reach of the center of New York's theatrical life, require but little alteration to make them fitted for studio purposes. It is expected that the plant will be ready to begin the work of production in November.

The main building on the property is a large steel and concrete structure which supplies three floors for the uses of studio work. The top floor provides a floor space of 147 by 90 feet, with a roof raised high above the scene of operations. All that is necessary to make a studio of this is to replace tiling with glass and install the necessary paraphernalia.

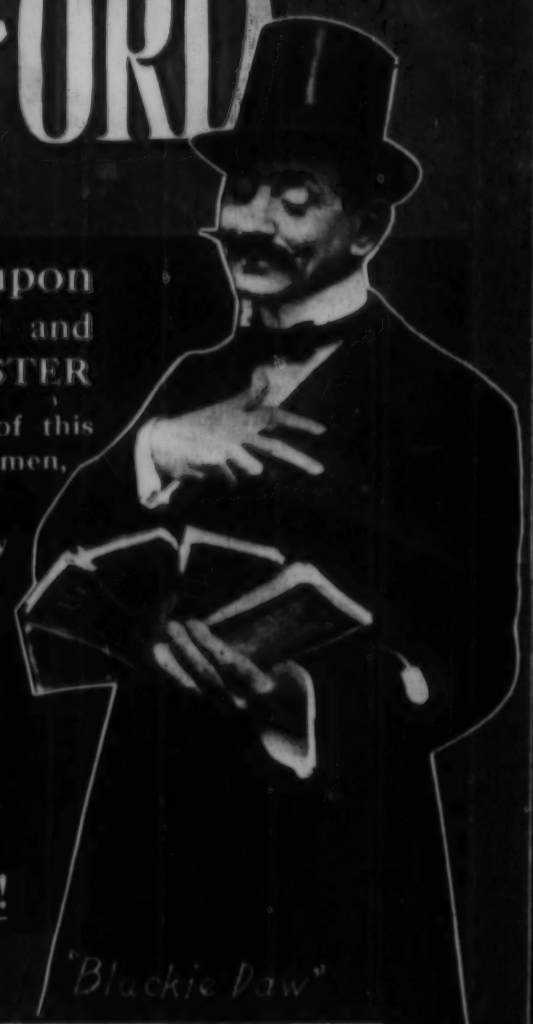
The second floor provides ten large dressing rooms and wardrobe for the extra people, space for scene docks with north light and room for several large drying drums. The basement gives ample space for the laboratory, projection room, and film vaults. A kitchen, which will be turned into a restaurant for the studio forces, was found on the second floor.

A frame hotel which is attached to the steel structure will be remodeled inside so as to provide executive offices, a scenario department, and dressing rooms for the principals. There are two acres of ground in the property. It is within easy distance of almost any sort of exterior which would be required in an ordinary picture.

MARGUERITE COURTOT.
Kalem's Pretty Star in "The Ventures of Marguerite."

PATHE *Presents The new adventures of*

J. RUFUS WALLINGFORD



A series of extraordinary merit based upon America's best known fiction character, created and made famous by GEORGE RANDOLPH CHESTER

Wide spread interest has been aroused by the announcement of this series, for who has not read of the world's greatest confidence men, "WALLINGFORD" and "BLACKIE DAW?"

The stories upon which these pictures are based are absolutely new, and are being presented to the public by the great Hearst newspapers and many others, simultaneously with the release of the pictures. Each picture complete in two parts, and each features

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FEATURE FILMS OF THE WEEK

"Zaza" Brings Enthusiastic Praise from Reviewer—"The Coward" a Strong Triangle—"The Magic Skin" is Pleasing—"The Black Sheep" Another Winner in Unusually Strong Feature Week

"ZAZA"

A Five-Part Picturization of This Famous Play, Starring Pauline Frederick. Produced by the Famous Players in Association with Charles Frohman Company, Under the direction of Hugh Ford and Edwin S. Porter. For Release on the Paramount Programme, Oct. 3.

Zaza	Pauline Frederick
Dufrene	Julian L'Estrange
Madame Dufrene	Ruth Sinclair
Cascart	Mark Smith
Duc De Brissac	Charles Butler
Dunois	Walter Craven
Aunt Rosa	Maude Granger
Louise	Blanche Fisher
Nathalie	Helen Sinnott

The picturization of "Zaza" is a distinct personal triumph for Pauline Frederick and it is primarily due to her great ability as an accomplished and finished actress that the picture as a whole is the unqualified success that it is. It is evident that the various persons responsible for this production have worked in the closest co-operation, and they have done their work well, but when all is said and done the fact still remains that it is the superb acting, the magnetic personality of Pauline Frederick that lifts the picture from the class of the good into that of the great.

"Zaza" as a play needed a great actress to properly interpret it and the same holds true of the picture. It would take only the least little bit of mediocre acting in the leading role to thoroughly spoil the whole production, but Pauline Frederick never fails, never falters. It is a great big human part, a part that grips you and holds you, and irrespective of your sense of moral rectitude you love and admire the mythical character, and especially so when it is portrayed by a woman as beautiful, as magnetic, as human as Pauline Frederick. Too much cannot be said in praise of her work in this production. It surpasses even her great triumph in "The Eternal City."

A word of commendation is due the person responsible for the adaptation. It has been ably handled throughout and is a masterpiece of photodramatic construction. It is the one and only adaptation that we have witnessed in which the subtitles have been used with anywhere near the effect that can be gotten out of them. They serve in many cases to emphasize the emotional tensity of the action. This is unusual and therefore all the more commendable.

The picture has been directed so well by Messrs. Porter and Ford that there is no occasion left for comment. This, in our estimation for a picture of this kind is the highest praise that can be accorded a director. When a picture is so produced that no one individual part is neither greater nor less than any other part, speaking from a technical viewpoint, and all of a consistently high quality it becomes a marvel of screen production and direction.

The settings throughout showed an artistic display of judgment. They were elaborate without being too elaborate and formed as they should a harmonious background and setting for the action. The beauty was always there but at no time was it so great that it distracted the attention from the action.

To speak of the photography is to go into panegyrics of praise. Throughout it was clear and distinct yet soft and artistically beautiful. It was the epitome of photographic perfection and until there is some radical improvement in the possibilities of the camera we doubt if it can be improved upon.

The supporting cast was extremely strong and well selected. Julian L'Estrange made a good Dufrene; Mark Smith gave an able characterization as Cascart; Maude Granger gave just the needed touch of humor to the part of Aunt Rosa and Ruth Sinclair was most likeable in the small part of Madame Dufrene. Little Helen Sinnott also deserves a word of praise in the child part of Nathalie. She was a natural and perfectly human little girl. The balance of the cast was equally strong and able.

Little need be said of the story of "Zaza," for when all is said and done it is not much of a story in so far as complication of plot is concerned. It is a simple exposition of human emotions. It is the keen insight of its authors into the workings of the human heart that gives it its title to greatness. Zaza, a child of the Parisian slums with an innate ability to dance, is found by Cascart, an actor, and taught and developed until she becomes the rage of the music halls. She accidentally meets Dufrene, a wealthy gentleman, who is forced to fight a duel in her defence without knowing her identity. After he comes out of the hospital the acquaintance so romantically begun soon ripens into love. Zaza without knowing that he is married gives him her heart and body. For a while they live in the Elysian fields of love but at last she hears a rumor that he is married. Her whole desire is to smash and destroy and she goes to Dufrene's house with the intention of apprising his wife of her husband's duplicity knowing that it will break up his home. There she meets his little girl and after an intensely human scene leaves without fulfilling the object of her visit. Dufrene goes to America with his family and Zaza resumes her stage career. Later she meets him again. His wife has died and he begs her to marry him, but Zaza stepping into her automobile bids him goodbye and says, "I have had one great love that will last me the rest of my life. To me you are as one dead. Goodbye." E.

"THE COWARD"

A Five-Part Civil War Drama Featuring Frank Keenan. Written and Produced by Thomas H. Ince for Release on the Triangle Programme Oct. 3.

Colonel Jefferson Beverly Winslow	Frank Keenan
Frank Winslow	Charles Ray
Mrs. Winslow	Gertrude Claire
Amy	Margaret Gibson
A Negro Servant	Nick Cogley
A Confederate Commander	Charles K. French

The most remarkable thing about this spectacular feature is the sterling fine quality of the acting of Frank Keenan. It is so expressive that one can almost feel the pain that is tearing the heart of this proud old Southerner at the disgraceful conduct of his son. And then follows a great emotional struggle between paternal love and pride with pride winning, and that followed by complete reaction when he learns that his son is not a coward but of the quality and caliber true to the instincts of race and breeding. It is a marvelous piece of pantomimic acting.

In close pursuit of the featured star for acting honors was Charles Ray as the son. He gave one of the most convincing portrayals of fear that we have ever witnessed. It was masterly in conception and execution and so vivid and real that the psychological workings of his brain were as patent to the onlooker as though he could actually see the process of thought. He deserves the utmost credit for the able manner in which he has handled this exceedingly difficult part.

Although Thomas H. Ince has taken an old theme and an old plot and one that has previously been done in pictures, still he has handled his subject in a manner that makes it appear entirely new, and with the incorporation of a few spectacular scenes, extremely well done by the way, revivified it so that it is entirely refreshing. The picture teems with excitement, reaching a climax when the coward, realizing the enormity of his conduct, obtains the plans of the Union generals and escapes with them to the Confederate lines. As he is escaping on a galloping horse pursued by a band of Federal cavalry, he attempts to cross a narrow footbridge and is shot by his own father. The shot throws the horse out of balance and both horse and rider turn a complete somersault in the air and land in the water below. It was the best fall of the multitudinous we have witnessed.

The story is a keen study in character, with the addition of thrills and excitement. At the outbreak of the Civil War the only son of a proud old Southern colonel, a veteran of the Mexican War, cannot overcome his fear of himself, the fear of being afraid. He is forced to enlist by his father, who marches him to the recruiting station at the point of a pistol, but fear cannot be conquered in this manner, and on his first lonely picket, driven frantic by the noises of the night, he deserts. His old father takes his place in the ranks, though entitled to a general's commission, saying that there is a Private Winslow on the company roll and there must be somebody there to answer to the name. The Federal generals use the old family mansion as a headquarters and the son overhears their plans. A reaction sets in and in a spectacular manner he holds up the whole room full of generals, steals their plans and escapes to the Confederate lines, where his information is able to set things in motion so that the Union forces suffer an ignominious defeat. The coward has found himself and proved to be a hero. The battle scenes have been particularly well staged and the photography is of the kind that brings forth enthusiastic comment. E.

"THE MAGIC SKIN"

A Five-Part Adaptation of the Story of Honore de Balzac, Featuring Everett Butterfield and Mabel Trunnelle. Produced and Adapted by Richard Ridgely for the Edison Company, and Released on the Kleine-Edison Feature Service, Oct. 13.

Ralph Valentine	Everett Butterfield
Pauline Gardin	Mabel Trunnelle
Ralph's Father	Bigelow Cooper
The Family Solicitor	Frank A. Lyon
Joseph	William West
Ralph's Uncle	George A. Wright
Pauline's Mother	Nellie Grant
Her Father Confessor	Harry Linson
Flora Margot	Sally Crute
The Antique Dealer	Herbert Prior

Balzac's delightful story is fully as enjoyable on the screen as on the printed page, and, while the delightful smooth-running style of the master humanist is missing, still the story is so well adapted to screen portrayal and has been presented in such an excellent manner that literary style is forgotten in the delight of watching the action unfold, and in the added delight of watching the unfolding in the hands of capable interpreters, especially Sally Crute. She is a mighty attractive young lady; but never has she shown to such advantage as in this picture. And, furthermore, her portrayal of the part of Flora Margot was so thoroughly good that were the mythical characters given life one could hardly blame the young hero for failing victim to her enchanting wiles.

Richard Ridgeley has produced the picture in his usual capable manner, with careful attention devoted to realistic detail and harmonious grandeur and beauty of settings. The photography deserves a special word of praise. Besides being clear and distinct, the production was replete with some very beautiful and very difficult double-exposure effects.

Everett Butterfield, in the leading male role of Ralph Valentine, the impecunious young musician in possession of the magic skin, was convincing throughout, giving an interpretation that was all that could be desired. Mable Trunnelle had little opportunity to distinguish herself in the rather small part of Pauline Gardin. The little she had to do she did well. The balance of the cast were consistently strong and able.

Balzac's story needs but the briefest synopsis to recall it to the minds of every one. An impecunious young musician wins the love of a young girl, but is later infatuated with the Countess Flora, and completely loses his perspective. On visiting an antique shop to buy her an odd Oriental necklace, he falls asleep and dreams that a small green skin that he has seen with a sanskrit inscription painted on it has magic powers, that of fulfilling every desire. With each wish, however, the skin grows smaller and the span of the wisher's life grows less. The dream is carried out to the bitter end when the young musician, dying as a result of gratifying too many wishes in order to appease Flora's insatiable desires, sees her in the arms of another lover gloating over his death. The dream is then carried one step further, showing the soul escaping from the body and the devil claiming it and taking it to hell. At this stage the young musician wakes up and, realizing the enormity of his past conduct, flies to the arms of Pauline for forgiveness. E.

"A BLACK SHEEP"

A Five-Part Adaptation of Charles Hoyt's Comedy of the Same Name by Gilson Willetts, Featuring Otis Harlan. Produced by the Selig Company Under the Direction of Thomas N. Heffron for Release on the V-L-S-E Programme Oct. 19.

Goodrich Mudd, a black sheep	Otis Harlan
Lida, a burlesque queen	Rita Gould
Ada Steele	Grace Darmond
Jarvis Smith	John Charles
Manager Burlesque Troupe	James Bradbury
Underdog	John D. Murphy
Barkeeper	Fred Morley
Percy Vere	Jack Rollins
The Spider	Emma Glenwood
Lady Smalltalk	Virginia Ainsworth

Those of the elder generation who saw the original comedy when it was produced on the stage will enjoy the picture production fully as well, for it is fully as amusing and those who were not so fortunate as to see the stage production will now have the opportunity of enjoying the work of one of the most popular playwrights of forty years ago. In those days it was necessary for a farce comedy to not only be excruciatingly funny but to also carry a well defined and comprehensible plot, something that is not so apparent in the modern efforts along those lines. "The Black Sheep" is no exception to the rule for it has a plot, ludicrous it is true but also exceedingly complicated. It carries the onlooker from the West, the crudities of a western mining camp to the palaces of Chicago's plutocrats, from the bohemian freedom of a burlesque company to the inner circles of society's elect. And all of these flitting journeys are accompanied by numerous amusing and ludicrous situations that bring laugh after laugh.

Otis Harlan in the leading role is particularly delightful. His magnetic smile, mischievous wink, and ludicrous walk do much to add to the humor of the situations devised by the author. He is ably assisted by Rita Gould as the burlesque queen, John D. Murphy as Underdog and Fred Morley as the barkeeper. Grace Darmond pleases as the conspiring fiancee and Jack Rollins is good as Percy Vere, the young society man.

Thomas N. Heffron, the director, has staged the picture in an excellent manner, preserving to the utmost the distinctive Hoyt style. His settings, especially the interiors, were well conceived and well built, and his detail most excellent. The photography throughout was of a high standard.

Little need be said in explaining the story. It deals with a western miner who suddenly inherits a fortune of two million dollars provided he complies with the absurd conditions of his aunt's will. He invites a stranded burlesque troupe and all his mining friends to go to Chicago with him and collect the money. There he runs up against a plot to defraud him out of his inheritance, but in the end is able to circumvent the conspirators and get the money. E.

ARLEEN HACKETT, NELL CRAIG AND ERNEST MAUPAIN IN "THE PALACE OF THE KING."

Essanay's Six-Part Production, Based on F. Marion Crawford's Novel, Released by V-L-S-E.

"IN THE PALACE OF THE KING"

Six-Part Feature Based on F. Marion Crawford's Novel, Produced by the Essanay Company Under the Direction of Fred Wright. Released Through the V-L-S-E. Inc., on Oct. 11.

Don Philip II, King of Spain	E. J. Ratcliffe
Don Jon of Austria	Richard C. Travers
Dolores de Mendoza	Arleen Hackett
Adonis, the court jester	Lewis Edgard
Dona Ana, Princess of Eboli	Lillian Drew
Inez de Mendoza	Nell Craig
Mendoza	Ernest Maupain
Don Ruy Gomez de Silva	Thomas Commerford
Don Antonio Perez	Sydney Ainsworth

Essanay has staged "In the Palace of the King" on a lavish scale; indeed, though it is hardly just to the efforts of the players and directors, the spectator's first thoughts cannot help but be those of surprise at the outlay that must have been necessary to produce so brilliant a picture of the court of Philip of Spain. There is a broad, extravagant sweep to the settings, an artistic care for beauty, that is worthy of commendation. This is equally true of the costuming and the size of the armies and court gatherings. There are few picture failures more tragic than that of the man who sets out with penurious mind to stage a costume piece. Needless to say, Essanay has not approached this fate.

F. Marion Crawford's novel offers adequate screen material for a successful picture. The love interest is strong, and there is sufficient court intrigue and rivalry to keep the action moving at a steady pace. Picture audiences may smile at the ability with which characters hide their identities from others by a mere change of cloaks, or the naive manner in which the director handles the recovery of Don John after he is supposed to have been killed. But, as we have said before, the tinge of romance, the spark of intrigue, the appeal of pretty women, beautiful costumes and regal settings suffice to put such points in the background.

It is perhaps unnecessary to retell the story of "In the Palace of the King." Richard Travers presents his usual manly characterization as Don John of Austria.

(*Continued on page 30*)

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"IN THE PALACE OF THE KING"

(*Continued from page 28*)

whose love for Dolores, daughter of Mendoza, is opposed by King Philip, who fears that John is the head of a conspiracy to usurp the throne. Arleen Hackett makes her screen debut in a role that offers her an opportunity for the display of emotional powers and which profits by her beauty and repressed acting. Miss Hackett is a welcome screen acquisition, and we might express a hope that she will step before the camera more often. As Inez, the blind sister of Dolores, who aids her romance with John which is so vigorously opposed, Nell Craig makes one of the most likable figures in the production. E. J. Ratcliffe has the rather difficult role of Philip, the weak-kneed ruler, in perpetual fear that his throne is tottering, and handles it well. Lillian Drew was a capital selection for the adventuress type of Princess Eboli, and it is hard to say where the credit for her excellent portrayal shall be divided between the gifts of nature and her histrionic ability. Ernest Maupain, Lewis Edoard, Sydney Ainsworth, and Thomas Commerford complete a cast that is really without a flaw. The direction is thoroughly up to the standard. W.

"JOHN GLAYDE'S HONOR"

This five-part adaptation of Alfred Sutro's play of the same name is the first contribution of the Frohman Amusement Corporation to the Pathe Gold Rooster feature programme and it ably comes up to the standard of excellence that this service demands. Like all of Sutro's plays it is one that depends almost entirely on the spoken word to supply the necessary strength and, when the dramatic density of the lines is taken away as automatically happens when a play is given photodramatic production, there is little left except a remarkably good character study. This is one of those pictures that could be immeasurably improved by the plenteous use of sub-titles, utilizing the lines of the play to piece out the weakness in the action.

It has been most excellently produced with a wealth of beautiful settings and clear photography. The direction is consistently good throughout.

C. Aubrey Smith, in the leading role, gave a good interpretation of a strong part. He was ably supported by Mary Lawton as the wife, who, neglected by her money making husband, turns to another man to satisfy the intense longing in her heart. The supporting cast was strong and capable and included Richard Hatteras, Charley Butler, Ida Waterman and Ben Hendricks.

The story is built around the theme of a man's great pride in his honor, with the one big dramatic scene hinging on one line. John Glayde, a master of millions and controller of men, loses himself in the game of big business and the acquisition of power to the neglect of his young and beautiful wife. On a visit to Paris she meets and falls in love with a young artist who in turn becomes madly infatuated with her. The artist's mother seeing the trend of events cables John Glayde to come at once and though in the midst of a big deal he drops everything and hurries to Paris. There he tries to break up his wife's love affair, but is unsuccessful. With a woman's duplicity she pulls the wool over his eyes so that his suspicions are somewhat allayed and then runs away with her lover. He follows and overtakes them and in a dramatic scene pleads with her for the return of her lost affection. It is then that the big dramatic line comes in when she says, "It is not love, but pride in John Glayde's honor." At last, realizing that pleading is of no avail, he consents to a divorce and spends the rest of his life in lonely realization of the great treasure that he has lost. E.

"A FAVORITE FOOL"

A Two-Part Farce-Comedy Featuring Eddie Foy and the Seven Little Foys. Produced by the Keystone Company Under the Direction of Mack Sennett for Release on the Triangle Programme Oct. 3.

A Son of Rest ..... Eddie Foy
A Trapeze Performer ..... Polly Moran
Her Children ..... The Seven Little Foys
A Ringmaster ..... Charles Arling
A Farmer's Wife ..... Mae Busch

Eddie Foy has become a regular moving picture actor, perfectly willing to risk life and limb in order to obtain a laugh. In this one comedy he is made to do more stunts than a whole life on the legitimate stage entailed. Whether it be on the stage or in pictures, Eddie Foy is the same Eddie Foy, with the same peculiar brand of funny mannerisms, expressions and gestures, and in this production he uses all of them to telling and amusing effect. He is most ably assisted by the seven little Foys and a strong competent company. Many unusual and novel effects have been introduced in this offering, which is more of a burlesque melodrama than it is a farce-comedy, and like all Sennett productions has a quickly accentuated finale in which a circus is struck by a tornado. Besides being extremely realistic it is also very funny and is a mighty unusual effect. It is ably handled, the photography showing the storm with the rain pouring down in torrents being particularly well done.

The story has little that is interesting in itself, but automatically becomes interesting and amusing under the treatment accorded it by Eddie Foy and his able corps of assistants. A trapeze performer, who has been defrauded of her interest in a circus marries a tramp, who thinks that he is being provided with a meal ticket for the rest of his life, only to find that in taking a wife he has also acquired seven children. Several amusing complications result, and in the end the tramp by protean feats of strength is able to circumvent the villain and restore the circus to his loving wife and her horde of progeny. E.

"STOLEN MAGIC"

A Two-Part Farce-Comedy Featuring Raymond Hitchcock and Mabel Normand. Produced by the Keystone Company Under the Direction of Mack Sennett for Release on the Triangle Programme Oct. 3.

A Learned Orphidologist ... Raymond Hitchcock
His Old Friend ..... Mack Sennett
The Friend's Wife ..... Mabel Normand
The Mother-in-Law ..... Alice Davenport
A Brahmin ..... Frank Hayes

"Stolen Magic" is a typical Mack Sennett slap-stick farce-comedy with the added feature of Raymond Hitchcock in the leading role. With such a trio as Hitchcock, Sennett, and Mabel Normand the result is sure to be laughable, not so much the material itself as the manner in which it is done. It must be said in justice, however, that Hitchcock is not nearly as funny in pictures as he is on the stage, and this is largely because the peculiar Hitchcock voice is missing. His mannerisms and gestures, his accentuated awkwardness, is the same, but the voice with its peculiar nasal drawl that adds the finishing touch to his other accomplishments is not there. And because of it he does not make the impression that one would naturally expect after seeing his work on the musical comedy stage. It is the same Hitchcock and yet it is not. The voice, the earmark of personality, is missing.

The offering has little or no plot and concerns the amusing adventures of an ophidologist, or student of snakes, at a country house party. Mack Sennett is his usually funny self and he is aided and abetted by the pulchritudinous and well-built Mabel Normand. Taken all in all, it is a good, amusing offering of its class. E.

"OLD HEIDELBERG"

A Five-Part Original Drama Written and Produced by John Emerson and Featuring Dorothy Gish. Produced by the Fine Arts Film Company Under the Direct Supervision of D. W. Griffith, for Release on the Triangle Programme, Oct. 3.

Prince Karl of Rutania ..... Wallace Reid
Kathie ..... Dorothy Gish
Dr. Juttner ..... Karl Formes, Jr.
Lutz ..... Eric Von Stroheim
Karl Ritz ..... Raymond Wells
Von Wendell ..... J. W. McDermott
Kellerman ..... James Gibson
Ruder ..... Franklin Arbuckle
Frau Ruder ..... Mrs. Madge Hunt
Prince Rudolf ..... Erik von Titzau
Kathie's Mother ..... Kate Toncray

To any one who has ever been so fortunate as to spend any considerable amount of time at Heidelberg this picture will serve as a means of taking them back there. It has been so realistically produced that for a moment one almost imagines that Broadway and its trench-like subway has been left thousands of miles behind and in place of it has appeared the century old "Studentten Strasse" in the peaceful old university town. Realism is the keynote of the picture from start to finish and John Emerson, the author and director, deserves the utmost praise for the manner in which he has pictured the lighter side of student life.

The story is strong and intensely pathetic. There are not many motion pictures that can move an audience to tears, yet as the pretty Dorothy Gish bids her Prince good-by for the last time there was a perceptible sound of sniffling throughout the whole audience at the Knickerbocker Theater, where the picture was first shown.

It would be most unfair to single any one member from out of the cast for especial praise as they all were most consistently good. Dorothy Gish made a pretty and pathetic Kathie while Wallace Reid, in the language of a young school girl, made a perfectly charming Prince. Karl Formes, Jr., gave an able characterization of Dr. Juttner, the wholly human tutor while Eric von Stroheim was good as the dignified and loyal valet. The balance of the cast were equally good in their respective parts.

The story is based on the strong and pathetic theme of the conflict between love and duty. Through the early life of Prince Karl, the heir to the throne of Rutania, there appears at frequent intervals the person of Kathie, a beautiful young girl, the daughter of a common soldier. When he goes to Heidelberg to complete his studies he again finds her there, the niece of the landlord of the little hotel at which he stops. As they have both reached the age of adolescence they fall in love and for a few happy months Karl is able to forget that he is a Prince and live the careless, care-free life of a student. Then a crisis arises in the affairs of his country and he is called back to the palace, where he is effectual in preventing his country from being plunged into the horrors of war, but in doing so he is forced to marry the Princess of another country. He returns to Heidelberg for one day for the purpose of bidding Kathie good-by and then abruptly turning away leaves to enter the lonely, loveless life of kings. E.

ALONG THE PACIFIC COAST

Exclusive correspondence for THE MIRROR

LOS ANGELES, CAL. (*Special*).—Thomas H. Ince has just been insured for $250,000. Such is the startling announcement that has just been made by the New York Motion Picture Corporation—an announcement that marks a new epoch in the taking of precautionary measures against financial loss. The beneficiary named in the policy is the New York Motion Picture Corporation and the step has been taken, it is learned, to guard the concern's interest in the Triangle Film Corporation, for which Ince is now making his multiple-reel photo-dramas. Six big American companies share the responsibility of compensating the Kessel and Baumann organization in the event of loss to it by the death of the producer.

While Mabel Normand, the Keystone film star, is still confined to her bed as a result of the injuries which resulted from an accident at the Keystone studios, we are glad to state that she has now passed the crisis and is on the road to complete recovery.

Princess, one of the Sumatra tigers of the Universal Zoo, recently created considerable excitement and furnished the local newspapers with reams of copy, when in the production of "The Tiger Woman," a three-reel animal drama, which Norval McGregor was producing at the city of San Pedro, Cal., she escaped from the trainers and made for the business section of the city, pursued by the keepers and members of the local police force. Later Director General Henry McRae, who was leading the searching party, almost fell over her as he was walking over a pile of lumber under which she had been hiding. We have not been able to get the true reports as to how she was finally captured, for some people say that McRae hypnotized her—others that he put salt on her tail—anyway she was finally returned to the picture city.

Lasky Stops Commuting

Jesse L. Lasky has returned from New York and hopes to be able to cancel his daily reservations on the Limited for the next two months.

Helen Ware, the popular Broadway leading woman, under contract to play the principal part in the dramatic screen play "Cross Currents," is considering an offer made her by the Fine Arts Film studio to continue playing star parts in Triangle productions.

Managing Director Sennett has again ordered an increase in the stage space at the Keystone studios and this time the present area will be more than doubled to make room for the elaborate sets that are now being used and planned for future Keystone productions. One set now occupied by one of the eight Keystone producing companies covers a greater space than the entire original Keystone studio as it was at the start of Keystone operations in 1912.

As soon as Anita King, the Paramount Girl, arrives in New York, she will be given one glance at the Woolworth Building and Grant's Tomb and then hurried West to appear in "Chimmie Fadden." All of the scenes in which Miss King appears have been held up until she returns.

Miss Talmadge With Griffith

Norma Talmadge, the recent Vitagraph star, has been added to the long list of stars engaged recently at the Fine Arts Film studio to appear in feature Triangle pictures. She will make her first appearance opposite Robert Harron in a multiple-reel drama the name of which has not as yet been announced.

Ed. J. Le Saint and his wife and leading woman, Stella Razeto, are much interested in their new home which is rapidly nearing completion.

Agnes Vernon, well known to patrons of Universal pictures, has been transferred from the company of Leon Kent at Universal City to the company of William Worthington, where she is to play leading roles in the production of two and three-reel Universal releases.

James Cruze With Lasky

James Cruze has been especially engaged by the Lasky Company to play the heavy with Edna Goodrich. Miss Goodrich is appearing in a drama written for her by Margaret Turnbull, the dramatist.

Mary Alden and Wilfred Lucas, well known in filmdom, have been selected at the Fine Arts Film studio to play the featured parts in a five-reel comedy-drama, "The Wood Nymphs."

Anna Little had an experience recently which she will never forget and hopes to have never repeated. She was driving her automobile home one night when she saw another car run down a buggy. The occupant, a woman, was put in Anna's car and died on the way to the hospital.

Ulysses Davis, former director with the Western Vitagraph company, recently joined the Universal City forces, where he is to direct the action of Hobart Bosworth in the production of Universal Broadway features. The first picture which Davis handled was a five-part story entitled "The White Scar." Upon its completion he has started another prodction of similar length by George E. Hall entitled "Tainted Money."

An old-fashioned barn dance is being planned on the completion of the immense stage of the new Vitagraph plant in East Hollywood. The affair will be strictly informal—rather an apron and overall affair—and the refreshments will include gingerbread cookies and cider.

The Universal Company has a very clever child actor, Benjamin Suslow. This boy, although only twelve years of age, has been appearing in important parts with such stars as, Julia Dean and Helen Ware, and appears to have a very bright future.

The official ground-breaking ceremonies on the twelve-acre tract in Culver City, which Thomas H. Ince has invaded for the purpose of building a new $50,000 Ince-Triangle studio thereon, will be held in the near future. The unique feature of the event will be that it will be attended by the greatest in number and, perhaps, most expensive galaxy of stage stars that has ever assembled together at one function, with the exception of a Lamb's Gambol or other similar events.

Quite a task confronts Producer Edward Dillon in securing authentic looking books for the library scenes in "Don Quixote," the Fine Arts Film comedy-drama, in which De Wolf Hopper is to star. The books contained in Don Quixote's library, as outlined by Cavantes, are of the Twelve, Thirteen, Fourteen and Fifteen Centuries. With the assistance of Dawson's Los Angeles book store, books actually published during the period were secured at considerable expense.

Nell Shipman, the popular photo-dramatist, has covered herself with new glory by establishing the unique record of writing, acting and co-directing with J. Warren Kerrigan, the three-reel feature entitled, "The Troubadour of El Dorado," in which Mr. Kerrigan will be featured by the Universal Company. This was the last of four features especially written for Mr. Kerrigan by Miss Shipman at Lake Tahoe, and was finished complete in five days without one foot of retake being necessary. Mr. Kerrigan and the boys showed their appreciation and its results by christening Miss Shipman "Salvation Nell."

Edgar Martin Keller, who will be remembered for his good work in "The Lorelei Madonna," as La Farge, the Fearler, has come from San Francisco to resume work with Rollin Sturgeon's Feature Company at the Western Vitagraph studio plant.

Harry Hadfield, the well-known dramatic director, has arrived at the Lasky studio, and is now studying camera direction, under the supervision of Cecil B. DeMille. It will be several weeks before starting his first production. Mr. Hadfield recently produced "My Lady's Garter," in New York and has long been considered one of the best stage directors in America.

No man ever worked under greater difficulties in the production of a picture than did Max Asher of the Joker Company, in his work in "Pete's Awful Crime." Two days before the completion of the picture, he received work that his mother in San Francisco was dangerously ill. On the day that the picture was completed, he received an urgent message telling him to come to her side with all haste. He did so, and was able to reach the sick bed before the little mother passed away. Following the last sad rites, Asher will probably take a vacation before attempting to continue his work of fun-making at Universal City.

Fanny Ward, who made such a pronounced success in "The Marriage of Kitty," for the Lasky Company, will arrive in Hollywood on Oct. 18, for an engagement for several months. J. VAN CARTMELL.

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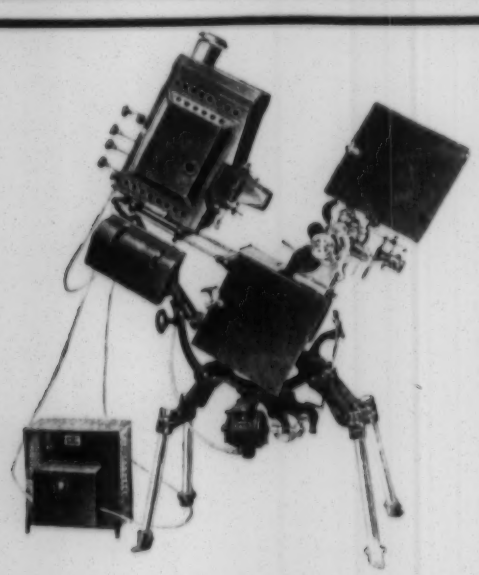

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(DAN) CRIMMINS and GORE (ROSA)
With GEO. KLEINE

NILES WELCH
FEATURE LEADS
METRO Sole Direction WILLIAM NIGH

ADELE LANE
UNIVERSAL FILMS
Direction, BURTON KING

A New England Photo Play Clearing House
Standard Exchange, Inc. and Studio
Now being Erected in Boston Film District
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Present Offices: 131 Columbus Ave., Boston

TAYLOR WITH PALLAS

William D. Taylor, who directed the "Diamond From the Sky" serial for the American Film Company, has signed a contract with "Pallas Pictures," releasing on the Paramount programme.

FEATURE FILM

"HOW MABEL MADE GOOD"

Six-Part Feature Presented by Kulee Features, Inc. Produced by Lawrence McGill for the Photo Drama Corporation.

If photoplay fans want to see stage stars on the screen, then there is double assurance that they will want to see "How Mabel Made Good." Not one star, but eleven brilliant luminaries of the stage are presented in this initial offering of the Kulee Features, Inc. And—here is the double punch—if the general public is interested in the home life of prominent players, "How Mabel Made Good" brings them into closer contact with the homes and families than a year's reading of the theatrical magazines. We wouldn't blame any of the photoplay patrons who considered the Kulee production an introduction to the eleven stars mentioned and spoke to them the next time they passed on Broadway.

Burns Mantle wrote the story which serves in ideal manner as a framework for the introduction of the luminaries who give "How Mabel Made Good" its chief appeal. Molly is a pretty young miss who, by motion picture license, arrives in this country without a friend or relative and little cash. She makes good in a preliminary trial on a newspaper and is given an assignment for a Sunday story which will consist of interviews with ten players. She is first told to interview Lulu Glaser, and from there on each succeeding star is to be a person suggested by the last one interviewed. Her journeys carry her to the homes of Lulu Glaser, Henry Kolker, Leo Ditrichstein, Julian Eltinge, Charles Ross and Mabel Fenton, Robert Edeson, Julia Dean, Cyril Scott, and Henrietta Crosman. In securing the assignment she had incurred the enmity of another woman reporter who, with an ally, makes the securing of the interviews anything but a simple task. There are all sorts of obstacles to overcome, and for a time it appears that she will be prevented from making good within the time limit that has been set by the editor, but a final daring dash in an aeroplane brings her back to the office just in time. The production has been staged in an excellent manner and the players in the story proper are capable and pleasing. W.

'TWAS MORENO NOT DREW

An unfortunate error in the caption used under a photograph from Vitagraph's Blue Ribbon feature, "A Price for Folly," in last week's MIRROR, gave credit to S. Rankin Drew for appearing in this feature, when it should have read "Antonio Moreno."

STUDIO GOSSIP

BERNARDSVILLE, N. J., is famous. You may not find it on ordinary maps, but it is officially on the motion picture map, for Mary Pickford spent the last two weeks there. Little Mary fled to the delightful rural retreat, after the Famous Players Film Co.'s fire, in order to escape the deluge of inquiries which followed the report that she had been injured. Captivated by the place, she went location hunting on her own initiative, and when Sid Olcott informed her that he was ready to begin work on her next production, she had a list of "discoveries" ready for him. Mr. Olcott, after inspecting the spots which his star had selected, officially sanctioned her artistic discretion.

MAURICE TOURNEUR is enthusiastic over the prospect of working with George Beban in a forthcoming production. "A Parisian Romance" is the Beban vehicle to be staged by the producer of "Trilby."

PALLAS PICTURE directors believe they have a "find" in Helen Eddy, who plays a small role as a slavey in "The Gentleman From Indiana."

PART OF THE action of "The Code of the Mountains," World Film's forthcoming release, based on Charles Neville Buck's novel, is placed in the Philippines. A Filipino village was erected for the purpose at Coytesville, and it has attracted much attention.

MOLLIE KING is starred in the picture which is Director Thornby's first for the World Film.

CHESTER BARNETT, World Film's leading man, is taking a well-earned vacation at his Missouri home. For over a year Mr. Barnett has worked continuously in World Film features, some times under three directors at once.

YOU'LL NEVER CATCH Frank Crane, World Film's producer, overlooking a good bet. When he found that Charles Nelson, the wealthy man in "The Family Cupboard," is a big man in the construction field, he seized the opportunity to give us a fine view of the new Hell Gate bridge, over the East River, one of the most remarkable examples of railroad bridge construction in the world.

AFTER A YEAR of continuous activity, which includes appearances in almost fifty reels of Essanay pictures, Dick Travers has been granted a vacation. He is spending it in the Canadian northland.

MADELINE TRAVERSE, who is seen in an important role in Pathe's Gold Rooster play, "The Closing Net," produced by Edward Jose, is the daughter of Richard W. Trelegan, who was the proprietor and manager of a repertoire company which toured the United States and England for twelve years. Miss Traverse went on the stage at the age of fifteen, and has appeared in "The Chorus Lady," both in London and New York; "Joseph and His Brethren," and "Seven Keys to Baldpate."

REPORTS from Chicago say that Marshall Neilan is to return to the Selig Company as a producer.

ROSEMARY THEBY found the model for the gown in the style of the early '80s which she wears in "The Man of Shame," in the well-known painting, "Girl with a Parrot," in the Metropolitan Museum. The picture is a Universal feature, in which Miss Theby stars with Wilton Lackaye.

ETHEL TEARE, the vivacious Kalem comedienne, is featured, together with Bud Duncan, the little fellow, in a new burlesque comedy, "Diana of the Farm."

IN "The Girl and the Special," a forthcoming episode of Kalem's "Hazards of Helen" railroad series, Helen Gibson lowers herself from the roof of a speeding Pullman and crawls inside the car via a window.

EQUITABLE OFFERS MISS LORRAINE

The Equitable Pictures Corporation will present Lillian Lorraine as a star in a feature, "The Lady of Perfume," in the near future. The production is from the studio of the Horkheimers at Long Beach, Cal., and presents the former musical comedy star, now winning laurels in Pathe's sensational serial, "Neal of the Navy," in an exacting emotional role.

"The Lady of Perfume" is presented in five parts, from a story written originally for the screen. It is said that Balboa was commissioned to produce the feature after, in accordance with the Equitable policy, the release of two features, already completed, had been postponed while they were being re-edited and many scenes retaken to bring them up to the high standard set.

HELEN FULTON.

Helen Fulton is another gifted young actress who has been won over to screen work. Miss Fulton has histrionic ability, personal charm, and that rare gift of the gods—a beauty which lends itself to camera reproduction. Although but a few weeks in screen work she has played leads in several Thanhouser productions, and was selected by the Edison Company from a host of applicants for the role of Amelia in the recent production of "Vanity Fair" with Mrs. Fiske, giving a delightful portrayal of the character.

Miss Fulton's first stage appearance, by the way, was with the same star in the dramatic revival of the same play several years ago. Miss Fulton's stage work includes ingenue leads with William Hodge, James O'Neil and Elsie Ferguson, and the distinction gained from this experience coupled with personal loveliness presage unusual success in motion pictures.

HERE AND THERE

"The Bravest Girl"

Kalem officials assert that Helen Gibson, the new Helen of the "Hazards of Helen" railroad stories, is the bravest girl in motion pictures." If you don't believe they ask you to see some of the dare-devil feats she performs in some of the forthcoming releases. Couldn't we start a little scramble for the title of "bravest girl"?

We can fully believe the story emanating from the Famous Players office to the effect that the Elevator service in the staid Columbia Bank Building, on Fifth Avenue, has improved one hundred per cent. since the film company located there. What elevator boy wouldn't be on the job when his car is privileged to carry such personages as Mary Pickford, Hazel Dawn, Marguerite Clark, Flora Zabelle, and Marie Doro?

What's this rumor we hear about Jim Durkin buying a ton of art from Hugh Ford?

Congratulations are due to Milt Hoffmann, who now has a real honest to goodness title, one that can be set down in black and white and signed to letters. He had to go to Fort Lee to get it, though.

"Time Out" In Ohio

Carl H. Pierce has been called off in the Ohio fight. No, it was not because he was running the censors too fast a chase with "Hypocrites," but because important business matters called for his presence at a conference in the Los Angeles studio. He then rushed East to New York to settle several other matters. As soon as these important details are handled Mr. Pierce will once more turn his attention to the little matter of beating the Ohio board.

We want to meet the man who created the job of "Sheriff of Grantwood, New Jersey." When we find the man who made the post, we'll print the name of the picture publicity person who is said to be running for the "office."

The Colonial Motion Picture Corporation returned to life last week. The second annual meeting of the Board of Directors was held and James D. Law unanimously re-elected president, with Herbert W. Taylor secretary and treasurer. There are rumors that the resumption of production may be expected in the near future. Those acquainted with James D. Law's delightful personality extend the best of wishes to a corporation that has had its measure of trials.

Boone and Wilk Join Hands

J. Allen Boone, globe-trotter, publicity man, and good fellow, has joined forces with Jake Wilk in the Authors' Association, which is broadening its activities as an agent for stars, playwrights and authors. J. Allen brings a wealth of varied experience to the work. As newspaper correspondent and special magazine writer he has traveled extensively in all corners of the globe, while as publicity manager for Lubin he made a strong record. J. Allen will hereafter be found at the Long Acre Building offices of the agency.

MARGARET GREENE,
New Pathe Lead, to Be Seen in "Nedra."

WHO'S WHO IN "STINGAREE"

Such excellent progress has been made upon the production of "Stingaree" that the first episode of this new Kalem series has already been completed and the second is now well under way. James Horne, the director responsible for "The Mysteries of the Grand Hotel," is producing "Stingaree," and that it is a labor of love is evident from the manner in which this Kalem series has taken hold of him. Horne is not the only Kalemite who is throwing himself into "Stingaree" with all his heart and soul. True Boardman, if possible, is even more enthusiastic about the series—and with good reason. Mr. Boardman is enacting the title-role, and part of his enthusiasm is due to the fact that in playing "Stingaree" one of his keenest ambitions is being realized. Long ago, when the "Western" drama was at the height of its popularity, Boardman read E. W. Hornung's novel, upon which the Kalem series is based, and immediately saw its tremendous motion picture possibilities.

A cast of unusual strength and containing some of the foremost Kalem stars is supporting Mr. Boardman. Paul Hurst appears as the ruffian Howie, Stingaree's opposite. Others in the cast include Marin Sais, Ollie Kirkby, Thomas Lingham, Frank Jonasson, etc. "Stingaree" will be issued at weekly intervals in the form of twelve two-act episodes. Each of these subjects will be complete in itself and will be issued in regular service.

PRIZE WINNERS IN CHICAGO

The seven beautiful young girls of Birmingham, Ala., who won the largest number of votes in a scenario and beauty contest recently conducted by the Essanay Company in conjunction with the *Birmingham Age-Herald*, are having the time of their fair young lives in Chicago. They will all have parts in the production of the scenario which won the contest called "The River of Romance," by Morgan D. Jones, of Dadeville, Ala. Ruth Tinder, who won the prize in the contest has gone to Starved Rock, Ill., where some of the scenes are being taken. She is to have the leading part. Accompanying her was Alma Wood Perkins, winner of the second prize, who will have the second most important part. John Lorenz, of the Essanay Company, will be the leading man and the picture is being staged under the direction of Charles E. Ashley. It will be released on the General Film Company programme, Nov. 20.

BOSTWICK OUT OF EASTERN

Elwood Bostwick, until last week general manager of the Eastern Film Corporation, resigned that post last week. A reorganization of the producing forces of the Providence company is being effected. George Lessey, former Edison and Universal producer, is now chief of productions, with W. D. Barrett as business-manager.

MISS STEDMAN ON TRADE BOARD

Myrtle Stedman, of the Oliver Morosco Photoplay Corporation's forces, enjoys the distinction of being the first woman elected a member of the newly organized Motion Picture Board of Trade. Miss Stedman made her application for membership as soon as the news of the Trade Board's organization was made public.

CONTINUE TRIANGLE BILL

The success of last week's Triangle bill at the Knickerbocker Theater has induced the management to continue the bill, consisting of "The Coward," "Old Heidelberg," "Stolen Magic," and "A Favorite Fool." The engagement will close on Saturday night and an entirely new bill will open on Sunday.

M. A. NEFF DIES

Long President of the Exhibitors League, He Was Ill But Short Time

M. A. Neff, founder of the Exhibitors League, died last Wednesday morning, at a private sanitarium in New York, after a short illness. The funeral services took place in Columbus, O., on Saturday, Oct. 9, the Ohio exhibitors turning out in full strength to pay a last tribute to their former leader. President Max Stearn, of the Ohio League, had charge of the arrangements.

Mr. Neff was fifty-five years old at the time of his death. He first came into prominence in the motion picture field in 1909, when, as a result of his activity, the first exhibitors organization was formed in Columbus, O. Previous to that time he had been an exhibitor since 1907. Until a year ago he was president of the Exhibitor's League, when he was succeeded by M. H. Pearce. Recently Mr. Neff entered the producing field with a propaganda feature, "The Battle of the Ballots."

MARGUERITE AND HER GOWNS

Although the fact that Marguerite Courtot is being featured in "The Ventures of Marguerite Courtot," naturally makes this new Kalem series of interest to photoplay patrons in general, it is to the ladies that these single-reel dramas will present an especial appeal. The reason for this is that by special arrangement with Russek, of Fifth Avenue, these famous modistes will costume Miss Courtot for every episode in "The Ventures of Marguerite." Russek number among their patrons some of the most prominent members of the "Four Hundred" and the clothes worn by the dainty little Kalem star will embody the latest of Dame Fashion's dictums. The resultant advertising value is worthy of attention.

As heiress to an immense fortune, Marguerite, the heroine of this series, is well able to gratify her love for beautiful clothes. It is therefore to be expected that to be in keeping with the character, the costumes worn by the Kalem star shall express the newest and best in the realms of fashion. At the same time, while the "Fashion feature," of the series is naturally of importance and will be regarded with the utmost interest by the ladies, it is promised that every episode will be of sufficient dramatic strength to engross the attention of every "mere man" who sees it.

AMONG THE AUTHORS

Edward J. Montague is writing an original six-reel Vitagraph melodrama, "The Light of a New Day," with strong parts for Earle Williams and Anita Stewart.

Moved by "The Battle Cry of Peace" to do something for her country, Anne Maxwell, of the Vitagraph scenario staff, has joined the American Legion of Honor and takes pride in the possession of membership card No. 11,635.

C. N. and A. M. Williamson's well-known automobile novel, "The Scarlet Runner," is being picturized by George H. Plympton, and will appear as a series of twelve two-reel Vitagraph features, each one complete in itself.

In "The Man He Used to Be," a coming Vitagraph feature adapted for the screen by Charles E. Risse, the leading character appears in more than sixty consecutive scenes, which is said to be quite a record.

In preparing the scenario of Vitagraph's "Wasted Lives," Fred H. James developed a powerful part for Julia Swayne Gordon. It is in three parts and the producer is Theodore Marston.

Harold Headley, of the Vitagraph staff, spent the week end at the home of Vitagraph's sub-title editor, William Courtney, in New Jersey. "Bill" is an enthusiastic chicken fancier, and Harold returned full of praises for the rare collection of prize-winning birds domiciled on the Courtney poultry farm.

FLORA ZABELLE ON SCREEN

Flora Zabelle is to be seen on the screen in the Famous Players production of "The Red Widow." Miss Zabelle will be seen in her original role in this successful musical comedy which ran so long on Broadway. Several other members of the original cast, including George D. Mack and John Hendricks. Denman Malley has been secured for the Raymond Hitchcock role.

Walter C. Simon, musical director, who is now at B. F. Keith's Crescent Theater, Brooklyn, is coming to the front as a composer for the screen. Mr. Simon has specialized on the composition of music suited for presentation to aid motion pictures. His latest edition, "Victory," met with a hearty reception when played last week at the Crescent.

A new Kleine office to handle the features of the Kleine-Edison feature service has been opened in Cincinnati. It is in charge of H. A. Bugie, promoted out of the New York office, and is located at 138-140 West Seventh Street.

The Rev. Dr. J. J. Tisdale, of the Church of Christ, Columbus, Ohio, has given strong aid to Carl H. Pierce's campaign for "Hypocrites," by using the Bosworth masterpiece as the subject of a sermon recently. Now the Bosworth special representative is seeking a suitable large auditorium in which the minister may repeat his sermon.

MUTUAL PROGRAM
Mutual Film Corporation Announces
The Second Release of the
Buck Parvin Series
Interpreting C. E. Van Loan's
Famous Saturday Evening Post Stories
Buck's Lady Friend
Released Sept. 23rd
ON THE NEW
EIGHT MILLION DOLLAR
MUTUAL PROGRAM
A Three Reel Mustang Star Feature

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Rolfe Photo Plays, Incorporated
Presents
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An Original Play by George Scarborough, author of "The Lure," "At Bay," and other great successes
"The Final Judgment" is Offered First Upon the Screen and its Presentation on the Speaking Stage Will Follow
FIVE ACTS OF SUPREME DRAMA
PRODUCED ACCORDING TO
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Released Oct. 18th

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Lee Arthur, noted dramatist, wove the web. Four acts of unusual interest. General Films Company's Regular Service! Friday, Oct. 29. Director Ridgwell.

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FOR PHOTOPLAY AUTHORS REAL AND NEAR

By WILLIAM LORD WRIGHT

An exhibitor of motion pictures recently indited this unsolicited epistle to a motion picture manufacturer: "If there is any one thing that is hurting the picture game it is the many deathbed scenes, next to that the horrible grimaces of performers supposed to play great emotions, and with us it gets over as comedy! Comedy is the element lacking in nearly all dramatic production, and added to a drama it is the salt that will save it. Everybody has had enough trouble and sorrow, and they come to my theater for *diversion*. Make them cry—that's in order—but wipe away the tears with a laugh and they are satisfied; but the six full reels of weeps is out. A photoplay in our lobby of a deathbed scene will ruin business and our 'phone calls are mostly 'Does anybody die?' not 'What's the play?'" The above letter is written for two objects, one as a gentle intimation to the manufacturer, the other as a bit of enlightenment to the photoplay author. For a long, long time we have been advocating comedy relief in the most tragic of productions. The stage melodrama formerly carried the light comedian, who gave relief from the tears and a relaxation from gloom. The trouble with the film stories of the present day is that the tragic plot goes on apace without diversion. The tragedy opens with a deathbed scene and unwinds along the pathway of auto accidents, knife play and hand-to-hand combats with the lighter flashes. When a film production of serious purpose is released without an automobile, a deathbed, or a trained nurse, and with comedy relief here and there, that self-same production will be received with three rousing, gladsome huzzas!

* * * *

The synopsis inquiry bobs up merrily every day in our correspondence, despite many and varied paragraphs devoted to that topic. The letters all run along about this line: "Can you send me a list of companies that purchase synopses? And would you advise a beginner to try to sell only synopses at first? I want to really know if there is an opportunity for the beginner and the unknown writer." O, hum! Here it is all repeated again! Any scenario editor is willing to consider a synopsis that contains a strikingly original idea, clearly and neatly presented. We would not advise a beginner to start via the synopsis-only route, although that is the easiest pathway to a check if money and not artistic pride is the prime essential. In the good old days, when we perspired over twenty detailed manuscripts before we sold one, the "synopsis only" route to professional success was almost unknown. In all our experience we have never submitted a synopsis only—we have possessed enough pride of authorship to submit a detailed script with title, cast of characters, synopsis, scene plot, and the action by scenes. It is true that on many occasions the detailed action is thrown away and the synopsis only used. Just the same, the beginner has the experience in writing proper layout; he gains the experience of literary labor; he, in time, learns by experience how to shape up his action, how to state a great deal in a few words; in other words, he learns how to *write*. To learn how to write, one must write; there is no other road to success. It is also true that many well-known photoplay authors first submit a synopsis with an offer to lay out the complete story provided the synopsis appeals. This appeals as a slipshod, lazy method of workmanship. More synopses only are sold every day; a number of writers are becoming known as synopses writers. How much better it would be to be known as a real-for-sure *photo-playwright*, a hard working, intelligent, experienced member of a new profession!

* * * *

Here is another letter from a beginner: "I have written a few plays and sent them away, but have had them sent back to me without explanation of any sort from these firms. I have come to realize that there is something wrong with my scenarios or some of them would have been accepted by some firm of producers. I don't know whether I use the wrong terms or what it is; I seem to have a good foundation for my stories; there is something lacking." Certainly there is something lacking. Either there is a succession of incident and no plot, or the plot is influenced by other stories, or the wrong type of story is sent to some particular market. This correspondent says he has written but a few plays. There is yet time for success. When the right sort of idea, the idea showing merit, gets to the right editor the writer of that idea will hear from it.

* * * *

Collaboration in writing the spoken drama may be more or less successful, but not so in the writing of photoplays. Unless the photoplay authors can work side by side—à la Gilbert and Sullivan—there is certain to be misunderstanding, wrong conceptions and many unsatisfactory results. Each author, particularly if experienced, may have his own conception of how the work is to be accomplished and there is apt to be a clash of artistic temperaments. The best manner in which to collaborate is for one author to furnish the ideas of the general plot and the other to prepare the layout, a mutual agreement being reached as to the proper business before the final script is written. At its best, collaboration in the writing of photoplays is generally unsatisfactory, for both remuneration and credit is to be divided. Of course collaboration on the preparation of a photoplay serial is frequently necessary. This is particularly so if the "distinguished novelist" who furnishes the idea is to be kiddled into the belief that he really is writing photoplays, while an experienced photoplay author accomplishes all the real work.

* * * *

Some books may come and some books may go, but the textbook for photoplay authors will probably go on forever. By actual count there are now 1,223 on the market, including the good, the bad and the indifferent, and of these about a baker's dozen are good. Included among the good ones will be the new volume, "How to Write for the Movies," by Louella O. Parsons. This book, just off the press, covers the field intelligently and authoritively. Among the chapters are the birth of the motion picture story: the glossary; the scenario; studying the market; the title; the synopsis; continuity of scenes; scenic action; the cut-back, the sub-title; the telegram and letter; the newspaper insert; plagiarizing; the pest; the copyright; old ideas; and other interesting informative subjects. There are thirty-three chapters in this textbook of 195 pages, tastefully bound in cloth and published by the A. G. McClurg Company, Chicago. Photoplay authors should have a working library and this new volume from the pen of Mrs. Parsons, who formerly served as scenario editor for the Essanay Company and who is now editing the photoplay department of an influential Chicago newspaper, will prove a valuable addition. The price is only $1 and the information the book contains is worth many times that sum. Mrs. Parsons's chapter on the ramifications of the Board of Censorship and on the question of copyright are particularly beneficial. With censors to the right of us and censors to the left of us, it behooves the ambitious writer to keep a sharp eye out for the peculiarities of these various "authorities" and to endeavor to conform to their rulings, although we confess that this action is somewhat difficult. We heartily recommend "How to Write for the Movies" to Photoplay Authors, Real and Near, and welcome the book as another important adidtion to the professional library.

PATHE RELEASES NOVELTY

Pathe will release during the weeks of Nov. 1 and Dec. 13 some very remarkable pictures showing the analysis of motion. These films are the second and third of the kind ever released. The first of the type, called the "Analysis of Motion," was released by Pathe about two years ago, and at that time secured some very remarkable publicity.

Ordinary motion pictures, it will be remembered, are taken with a camera making sixteen pictures per second, and are projected upon the screen at the same rate. With the "ultra rapid" method, patented by Pathe, a motor is attached to the camera and 1,200 pictures are taken in a second. These pictures are projected at the ordinary rate, with the consequence that every animate object in the film moves so slowly that the naked eye easily has time to detect the contortions and muscular action of every object. For instance, the hurdler running at a record pace is seen crawling along at almost the pace of a snail, so that he seems to almost float in the air as he goes over the jumps.

RICHARD RIDGELY

Author and Director - - Edison Co.

of the following 4 and 5 reel features

THE WRONG WOMAN **TRAGEDIES OF A CRYSTAL GLOBE**

EUGENE ARAM **SHADOWS OF THE PAST**

and the five reel feature

THE MAGIC SKIN to be released Oct. 13.

"ELAINE" GOES TO ENGLAND

After Which the Britons Learn What a Live American Advertising Campaign is Like

The British Isles are in the throes of the hottest advertising campaign that has ever been attempted there. Pathe's American serial successes, "The Exploits of Elaine," "The New Exploits of Elaine," and the "Romance of Elaine," are taking the British exhibitors by storm, aided by a truly remarkable use of newspapers, billboards and other methods of publicity.

Three months ago W. A. S. Douglas, formerly "serial manager" for Pathe in this country, was sent by Mr. Charles Pathe to London with the prints of "Elaine." To Mr. Douglas is largely due the extraordinary newspaper co-operation which is being given. *The News of the World*, with a circulation of over 2,000,000, was induced to run the stories of "Elaine" in its Sunday edition. Through its allied newspapers the stories will appear all over Great Britain. The arrangements with all these papers were made upon the basis of the entire number of thirty-six stories.

The publicity campaign was started six weeks before the date of release of the pictures—Oct. 18. Special ten-hour trade shows were held in all the large cities of the United Kingdom, at which the entire first fourteen episodes were put upon the screen. At intervals the projection was stopped and the exhibitors listened to speeches on the publicity programme and other topics of vital interest. Refreshments of an elaborate kind were served at these showings, and the bookings obtained by the viewing of the pictures alone amounted to sixty-five prints. After the newspaper campaign was started twenty additional prints were necessary, making the remarkable total of eighty-five prints. It is interesting to note that the wonderful success of "Elaine" prompted jealous competitors to start rumors to the effect that the great serial was pro-German. Mr. Pathe found little difficulty in putting a quietus upon these rumors.

It was found necessary to open up a special serial department office at 84 Wardour Street, London, in charge of E. A. Boden, formerly Leeds manager for Pathe. The publicity for the serial was placed in charge of Phyllis Bruno, who in light of her achievements in getting publicity for the serial has shown herself a true "live wire" in the American sense. She designed the posters and organized the poster campaign, and fine thirty-six-sheet posters were put up all over England. The London busses were also utilized and for weeks have been carrying around huge signs advertising "Elaine" and "The Clutching Hand," the mysterious criminal whose doings dominate the first fourteen episodes. *The News of the World*, at her suggestion, inaugurated a coupon contest by means of which vast numbers of velvet hats, known as "Elaine" hats, because they are modeled on one which Pearl White wore in the character of "Elaine," are being given away.

General Manager Dixon of the Pathe London office announces his intention of running two Pathe serials every week. Mr. Douglas, who is now in the United States with Charles Pathe, as his assistant, will take back to England with him prints of "Neal of the Navy" and "The New Adventures of J. Rufus Wallingford," and will make arrangements to put them on the English market.

$250,000 FOR "BIRTH OF NATION"

H. A. Sherman, general manager of the Elliott-Sherman Film Company of Minneapolis, Minn., closed a deal last week for the rights to D. W. Griffith's great spectacle, "The Birth of a Nation," in sixteen States west of the Mississippi River. The price paid for these rights was $250,000 cash, making the largest transaction ever conducted for the rights to a traveling attraction in the history of the American theater. The deal was closed by President H. E. Aitken for the Epoch Producing Corporation, the New York company that controls all rights to the Griffith production. Owing to the tremendous work of handling the tours of ten companies that are under the direction of J. J. McCarthy, general manager for the Epoch Company, it was decided to release this large territory to one concern. Mr. Sherman will make his headquarters in Minneapolis, but will book his tours through the Klaw and Erlanger offices in this city.

MISS FARRINGTON WITH AMERICAN

Adele Farrington has been especially engaged by the American Film Manufacturing Company to take a leading role in "This Is the Life," one of the instalments of the "Buck Parvin" series now being staged at the Santa Barbara studio. Miss Farrington will be seen as a wealthy woman who is "screen-struck" and who meets with all sorts of ludicrous mishaps before she is cured. Art Acord continues as the popular Buck Parvin, while William Bertram has the direction of the picture.

BUSHMAN IN TOWN

Francis X. Bushman arrived in New York Saturday, and together with Don Meany, studio manager of the Quality Pictures Corporation, set out on a search for a New York studio. Future productions of the Quality Corporation released on the Metro programme will probably be made in this territory.

HANDLING "RIGHT OFF THE BAT"

"Right Off the Bat," the Arrow Film Company production featuring Mike Donlin, the famous baseball star, has been bought outright from the producers by the All Feature Booking Agency, of 71 West Twenty-third Street. J. V. Ritchey, the well-known film man, is head of the All Feature. The releasing organization has withheld the New York and New England territory for itself, including New York city and northern New Jersey, and a vigorous campaign for the sale of the picture in other sections will be inaugurated. The picture met with a favorable reception from the reviewers.

A LINE-UP FOR "CARMEN"

Lasky's "Carmen" may probably lay claim to being the first motion picture production to cause an all-night line-up for tickets. It happened in staid Boston, too. On the night before the ticket sale was advertised to open, at Symphony Hall, a crowd of between thirty and forty messenger boys, acting as agents for persons desiring favorite seats, appeared at the box-office. "Carmen" probably established a record for advance sales, as a large percentage of the audience of 2,000 that saw the initial performance had reserved their seats, while late comers were unable to secure admission.

"Canavan, the Man Who Had His Way," an adaptation of the Rupert Hughes story of the same name, which appeared in the *Saturday Evening Post*, is now in the course of production at the George Kleine studio. Arthur Hoops will be seen in the role of the political boss, Canavan, and will be supported by John Davidson, Frank Belcher, Ruby Hoffman and Della Connor.

Laura Hope Crews, who made her screen debut in "The Fighting Hope," will be seen in another Lasky subject this week when Paramount releases "Blackbirds."

WILLIAM CHRISTY CABANNE

DIRECTOR

of **"THE LAMB"** (TRIANGLE)

FEATURING DOUGLAS FAIRBANKS

NEW YORK REVIEWS

NEW YORK SUN—"'The Lamb' is cleverly and ingeniously done all the way through."

NEW YORK PRESS—"'The Lamb' seemed to be best liked picture of the Triangle opening program."

NEW YORK TELEGRAPH—"'The Lamb' is an excellent comedy drama with Mexican wars for a setting with Douglas Fairbanks as its star—the film contained a great deal of comedy."

NEW YORK JOURNAL OF COMMERCE—"'The Lamb' has plenty of thrills and enough action for many dramas, and last night's audience cheered heartily."

FORTHCOMING TRIANGLE RELEASES

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LICENSED FILMS

The Country Parson (Biograph, Sept. 29).—Probably one of the best three-reel pictures to be seen at the present time by the greatest of all the students of humanity, Honore de Balzac. It is peacefully gripping, and tells the story of two lives that were wrecked by the advice of the country parson. It tells it with the romance of which Balzac alone is the master. It does not end as the modern reader, and picturegoer would have it end, but it ends as it most likely would—in a tragedy. The work of Louise Vale and Frank Richie, in the leads, is exceptional. Would that more of these great tragedies were shown. B.

A Queen for An Hour (Vitagraph, Oct. 2).—A two-reel comedy in which Edith Storey does her usual good work. The marriage of a girl is opposed by her father, who wishes her to marry a nobleman, but the girl is determined to marry the man with whom she is in love. A girl comes who is delivering some laundry, and who looks a great deal like the girl who is in love with the man. She gets the laundry girl to come and take her place when the gentleman of noble birth comes to see her. While the laundry girl is entertaining the nobleman she is eloping with the man. A love affair of the laundry girl's is brought into the story; also the picture is full of laughs and well done, although it is a bit far fetched. B.

The Family Divided (Essanay, Oct. 2).—A three-reel picture of some distinction but slightly drawn out. It covers a great deal of ground, and does not at all times, keep itself up in action. It is the story of a divorce case, in which the daughter is given to the mother, and the son to the father when they are but children. The different loves of the children as they grow up and the final bringing together of the father and mother is the story. There is a moral—a big moral in the picture. B.

Apaches of Paris (Kalem, Oct. 18).—Rather a striking story, in four reels, by Howard Irving Young, about the life of a girl who is studying music in Paris. A tragic life to be sure, but an interesting one. She is sent to Paris by her mother, who gives up many things in order that this may be done. The girl while in Paris meets a rich man, who is very nice to her, but with a purely evil intent. There is a young fellow she meets, and helps him to get down to his work, which he has been neglecting for pleasure. The mother writes the girl that she is enclosing the last sum of money she can spare, and that she must return home. The rich man bribes the landlady of the house, and gets the letter which he opens and removes the check. The girl opens the letter, and finds that the check is missing, and appeals to him for help. This occasion he rises to and offers her a position as governess to his niece. This leads to her finally giving in to him, so that she can send money to her mother. Her mother in time dies, and her younger sister comes to Paris, and finds her living with the rich man. The young artist who had grown to love her is unable to find where she is, and is in despair, but in time, by accident, he does find out and calls on her. He then sees what she is doing, and leaves the house in a temper. The rich man tries to get the girl's younger sister, and while she is out one night looking on at a dance of the Apaches he steals into her apartment and frightens the younger sister into suicide. The girl comes back from the dance of the Apaches with a mental picture of the girl killing the man in the dance. She finds what has happened, and is about to kill him when the young artist with the police enter. The man escapes, and is killed in the attempt. Then the young fellow comes to his senses, and takes her in his arms, willing to forgive her. Marion Whitney as the girl is most sympathetic, Arthur Housman as the young artist is fine, and Robert Ellis as the rich man is deceitful and scheming enough. B.

Hearst-Selig Pictorial, No. 79 (Oct. 4).—Another interesting and extensive trip with the camera man as guide. The impressive scene in San Francisco when the bodies of the sailors who lost their lives on the submarine that sunk in the Pacific Ocean are brought ashore. Then over to Boston to see the New York Civic Club watch the fire fighters of Boston work, both on land and water. With a rush one finds one's self back in San Francisco enjoying the sight of youngsters at the Fair scrambling for coppers. Still a greater jump, and one is in England, watching the Princess of Teck review some Canadian troops about to leave for the front. Crossing the English Channel without any sea sickness one sees men in the army learn to be expert horsemen, at the Belgian base near Harve. A short trip to Paris, where M. Gilbert, an escaped prisoner of war, is superintending the construction of a new aeroplane. Back to New York, where a different kind of warrior is in training for battles this fall—i. e., the Columbia football squad at practise. "Mrs. Murphy," of the Central Park Zoo, is shown moving her family from their Summer home back into their Winter home—the inside of the Zoo. She is a good size hippo! A little week end trip to Medford, Mass., where Jack McCormick beats two of his friends down a wireless mast three hundred feet in height. President Wilson is shown at Princeton casting his vote in the New Jersey primaries. Then all the National Guard of New York State are shown at Van Cortland Park going through maneuvers and being reviewed by Governor Whitman. B.

The Coming of Angelo (Biograph, Oct. 29).—This single-reel picture featuring Blanche Sweet is a reissue produced several years ago under the direction of D. W. Griffith, in which he has taken a slight little love incident and made a wonderfully interesting picture. Griffith has been called the master of detail, and it is this detail that makes his pictures of several years ago still the best single-reel offerings to be seen on the screen. And with his detail he incorporates beautiful photography, and takes every advantage of the scenery to form an effective and impressive background for his action. The Coming of Angelo deals with a young Italian girl engaged to an older man, and her perfect contentment until a younger man appears on the scene and awakens the dormant love within her being. There is a slight complication in which the old lover tries to destroy the new by means of a bomb, and only succeeds in getting blown up himself. That is all of the story, yet it has been handled in such a manner that the interest is held from start to finish. The picture is a concrete example of what may be accomplished by doing little things well. E.

The Knaves and the Knight (Kalem, Oct. 25).—This single-reel comedy produced and acted in the principle part by Rube Miller has little that is new or original, and much that has been used many, many times before. A thief takes a position as butler in a wealthy household for the purpose of stealing the silver. One of his confederates enters with the same purpose in mind, and is forced to conceal himself in a suit of armor. The resultant comedy is caused by the animated knight, and as per censorship rules ends disastrously for the thieves. Ethel Teare and Bud Duncan are in the supporting roles. B.

The Fable of "The Statesman Who Didn't Make Good" (Essanay, Oct. 6).—A one-reel comedy telling the adventures of a man who had the gift of speech, and won his way through to an important position in the government with nothing except this gift. He marries a widow, and his trials begin—so do hers. It's very entertaining and mighty well done. B.

LICENSED FILM RELEASES

Monday, Oct. 18.

(Bio.) Bad Money. Dr.
(Ess.) Inheritance. Three parts. Dr.
(George Kleine) The Village Outcast. Two parts. Dr.
(Kalem) The Apaches of Paris. Four parts.
"Broadway Favorites." Dr.
(Lubin) The Lonely Fisherman. Dr.
(Selig) The Brave Deserve the Fair. Two parts. Dr.
(Selig) Hearst-Selig News Pictorial, No. 83, 1915.
(Vita.) Quits. Com.

Tuesday, Oct. 19.

(Bio.) His Hand and Seal. Two parts. Dr.
(Ess.) The Outer Edge. Three parts. Dr.
(Kalem) Adam's Ancestors. Burlesque. Com.
(Lubin) Cutting Down Expenses. Com.
(Selig) The Stagecoach Guard. Dr.
(Vita.) The Gods Redeem. Two parts. Dr.

Wednesday, Oct. 20.

(Edison) Cartoons in the Country. Com.
(Ess.) The Fable of "The Sorrows of the Unemployed and the Danger of Changing from Bell to Harold." Com.
(Kalem) The Man in Hiding. Two parts. Dr.
(Lubin) Nell of the Dance Hall. Three parts. Dr.
(Vita.) Brown's Summer Boarders. Com.

Thursday, Oct. 21.

(Bio.) The Vulture. Dr.
(Ess.) Fun at a Ball Game. Com.
(Lubin) When Youth is Ambitious. Two parts. Dr.
(Mina) (Subject not yet announced.)
(Selig) The Chronicles of Bloom Center Series, No. 1, "The Land of the Hose Reel." Three parts. Com.
(Selig) Hearst-Selig News Pictorial, No. 84, 1915.
(Vita.) On the Turn of a Card. Dr.

Friday, Oct. 22.

(Bio.) Brute Force. Two parts. Dr. Biograph Reissue, No. 20.
(Edison) The Land of Adventure. Three parts. Dr.
(Ess.) Broncho Billy Evens Matters. Western. Dr.
(Lubin) A Woman Reclaimed. Dr.
(Vita.) A Safe Investment. Com.

Saturday, Oct. 23.

(Bio.) The Banker and the Thief. Dr.
(Edison) The Broken Word. Dr.
(Ess.) The Spider. Two parts. Dr.
(Kalem) A Mile a Minute. Episode No. 50 of the "Hazards of Helen" Railroad Series. Dr.
(Lubin) Playing Horse. Com.
(Selig) In Leopard Land. Jungle-Zoo. Wild Animal. Dr.
(Vita.) A Woman in the Box. Two parts. Dr.

MUTUAL FILM RELEASES

Monday, Oct. 18.

(Amer.) The Blot on the Shield. Two parts. Dr.
(Falstaff) Busted But Benevolent. Com.
(Novelty) Rip Van Winkle Badly Ripped. Com.

Tuesday, Oct. 19.

(Beauty) Alias James, Chauffeur. Com.
(Gaumont) See America First (No. 6). Sc.
(Gaumont) Keeping Up With the Joneses. Cartoon. Com.
(Thanhouser) The Spirit of Audubon. Two parts. Dr.

Wednesday, Oct. 20.

(Novelty) You Can't Beat It. Com.
(Rialto) The Car Players. Three parts. Dr.

Thursday, Oct. 21.

(Centaur) Vindication. Two parts. Dr. Bostock Animal Picture.
(Falstaff) Hattie the Hair Heiress. Com.
(Mutual Masterpicture) The Miracle of Life. No. 43. American. Four parts. Dr.
(Mutual Weekly) No. 42, 1915.

Friday, Oct. 22.

(Amer.) Visitors and Visitees. Dr.
(Cub) The Little Detective. Com.
(Mustang) The Sheriff of Willow Creek. Two parts. Dr.

Saturday, Oct. 23.

(Beauty) Deserted at the Auto. Com.
(Mustang) Buck's Lady Friends. Three parts. Dr.

UNIVERSAL FILM RELEASES

Monday, Oct. 18.

(Broadway Universal Feature) The Campbells Are Coming. Four parts. Dr.
(Nestor) A one-Cylinder Courtship. Com.

Tuesday, Oct. 19.

(Gold Seal) The Fair God of Sun Island. Three parts. Sea Dr.
(Imp) (No release this day.)
(Rex) Lon of Lone Mountain. Dr.

Wednesday, Oct. 20.

(Animated Weekly) No. 189.
(L-Ko) Room and Board. A Dollar and a Half. Two parts. Com.
(Victor) (No release this day.)

Thursday, Oct. 21.

(Big U) The Greater Courage. Two parts. West. Mining. Dr.
(Laemmle) (No release this day.)
(Powers) The Prankful Ponies. Vaudeville act.
(Powers) Insect Oddities. Ditmar's Edu.

Friday, Oct. 22.

(Imp) The Meddler. Two parts. Modern. Dr.
(Nestor) Almost a Knockout. Com.
(Victor) The Magic Bon-Bon. Com.

Saturday, Oct. 23.

(Bison) A Fight to a Finish. Three parts. Railroad. Dr.
(Joker) The Awful Crime. Com.
(Powers) A Pure Gold Partner. Dr.

THE PATHE EXCHANGE

Week of Oct. 25.

(Pathe) New Adventures of Wallingford, No. 4. Com.
(Pathe) Police Dog to the Rescue. Cartoon.
(Pathe) An Intimate Study of Birds. Edu.
(Pathe) News No. 86.
(Pathe) News No. 87.
(Victory) The Eleventh Hour. Dr.
Pathecolor) Whittle's Woos and Trouble Brews. Com.
(Panama) Neal of the Navy, No. 9. Dr.
(G. R. P.) Comrade John. Dr.
(Starlight) Dough Nuts. Com.

MARGUERITE'S DEBUT

Kalem Introduces New "Ventures of Marguerite" Series—"The Family Cupboard"

"WHEN APPEARANCES DECEIVE"

The First Episode in a New Series Called "The Ventures of Marguerite," Featuring Marguerite Courtot. Produced by the Kalem Company Under the Direction of Hamilton Smith, for Release on the General Film Company Programme, Oct. 29.

Should the balance of the series hold to the promise of the first episode we venture to say that it will equal in popularity the "Hazards of Helen" railroad series produced by the same company. This first picture teems with action from start to finish and in addition is well acted. It has been elaborately staged and is replete with some most excellent photography. The opening scene showing the night life of Broadway with the myriad twinkling electric signs is one of the best bits of night photography that we have ever witnessed. Marguerite Courtot in the leading role is convincing and delightfully interesting at all times. Besides being an accomplished actress she has an attractive winning personality which in itself adds greatly to the value of the picture. The supporting cast is strong and consistently capable.

The story deals with a wealthy young society girl who has made it her mission in life to personally help her fellow beings who meet with misfortune. At a restaurant she sees a young girl in trouble and going to her aid takes her home. The trouble, however, was only a subtle ruse to get the young heiress in the power of a band of kidnappers, who hold her for ransom. Her guardian is brought to the den of thieves and arrives just in time to rescue Marguerite from the unwelcome attentions of the chief of the band. A thrilling fight follows in which the old man with the assistance of Marguerite is able to get the upper hand and rescue her from their clutches. The police are called in and the kidnappers carried off to jail, but not before the woman member of the band is accidentally shot by one of her confederates. E.

"THE FAMILY CUPBOARD"

A Five-Part Adaptation of Owen Davis's Play by the Same Name, Featuring Holbrook Blinn and Directed by Frank Crane for William A. Brady Picture Plays, Inc. Released by the World Film Corporation.

Charles Nelson ..... Holbrook Blinn
His Son ..... Clinton Preston
Kitty Claire ..... Frances Nelson
Dick Le Roy ..... John Hines

"The Family Cupboard," which scored such a hit on Broadway a few seasons ago, has been put into scenario form but does not make as good a motion picture as it did a dramatic production. It is good—it couldn't help being good, but picturizing it has weakened it and made it loosely constructed.

Charles Nelson, a hard-working and money-making man, finds that he is getting nothing in return for what he is giving his family and therefore seeks pleasure and attention elsewhere. This he finds in Kitty Claire, a vaudevillian, who is a charming little person and gives him attention which has been lacking at home on account of his wife's social activities. All goes well with him until his son has the facts of his father's relations with Kitty Claire flung in his face.

Under the influence of liquor at the time, he rushes home and tells his mother what he has heard. His father tells his family that it is true and the home is broken up. His daughter realizes that it may be their fault and will not allow her father to live alone. She goes with him, and the son sides with his mother.

Nelson tells Kitty Claire that their relationship must be broken off and offers her money. This she takes, but decides that she will revenge herself, and does so by becoming intimate with his son, who falls in love with her and wants to marry her. A great friend of Kitty's, Dick Le Roy, who is a fellow vaudevillian, is with them a great deal and manages to do young Nelson for all that he can get out of him. Nelson finds soon that Kitty is the girl with whom his father has been so friendly. This is a great shock to him, but he says he is willing to marry her in any event. Money is getting scarce with young Nelson and things are not as they were at first, so Le Roy asks Kitty to go with him into vaudeville and they leave the house to be married. Nelson returns and finds that Kitty has gone off, and is writing a note to his mother to say good-by when his mother comes in and saves him from suicide. Thus the skeleton in the cupboard has been shown and the family is again united.

Holbrook Blinn has nothing big enough to do in the picture and has no chance to show what he really can do, but of course what he does he does well. Clinton Preston, as the son, misses a great many chances. It is a strong part and there are many scenes that are very worth while which would afford a chance for fine work. Frances Nelson is not tempting enough, yet one is able to feel her sincere regard for the boy toward the end of the piece. John Hines, as Dick Le Roy, was certainly breezy and good-humored.

Some detail in the picture might have been left out, for there was a tendency to go a little too far and familiarly into the boudoir of Kitty Claire without cause. B.

"THE NET OF DECEIT"

A Three-Part Original Drama Written by Howard Irving Young and Featuring Alice Hollister and Roland Bottomley. Produced by the Kalem Company Under the Direction of Harry Millarde for Release as a Broadway Favorite on the General Film Company Programme, Oct. 25.

David ..... Roland Bottomley
Gabrielle ..... Alice Hollister
Le Farge ..... John E. Mackin
Mallott ..... James B. Ross
Faushell ..... Arthur Albertson
Leon ..... William McNulty
Adjutant-General Foster ..... John Foster

This three-part drama was produced with the co-operation of the Florida National Guard, and the few military scenes that are shown have the earmarks of reality. The story is of the old familiar type of the inventor with a new explosive to sell to the Government and the machinations of the foreign spies in their attempts to obtain the formula. For a story of this type it has been well handled. It would undoubtedly have been much more effective had more judgment been shown in the casting of the leading feminine role. Alice Hollister is not by any manner of means the type of woman suited for the portraying of an adventuress. Nature has not endowed her with that particularly sensuous and passionate brand of beauty that is successful in winning men's hearts at a glance and causing them to do all manner of dishonorable things for the privilege of kissing her hand or caressing her cheek.

Richard Bottomley in the leading male role, that of the fisherman, David, was not as convincing as he might have been. He did not convey the impression that he was very familiar with salt water, let alone fishing, and in the intensely emotional scenes showed a tendency to overact. The supporting cast was consistently good. The picture was well staged, with some effective settings and excellent photography, especially some of the marine scenes.

The story deals with a wealthy manufacturer of powder who has invented a new explosive which he wants to sell to the Government. He is approached by a foreign diplomat and offered a fabulous price for his formula, which he disdainfully refuses. The diplomat then orders his spies to steal the formula. Gabrielle, the woman, flirts outrageously with an innocent young fisherman, who takes her seriously. She then, by the magnetism of personality, persuades the secretary of the powder manufacturer to be unfaithful to his trust and is just about to obtain the much desired formula when the fisherman, driven mad by her cruel treatment of him, breaks into the room and saves the day. The picture is then drawn out beyond its natural ending in order to provide the usual happy ending and Gabrielle in a fit of remorse deserts her paramour and returns to the arms of the fisherman. E.

IN THE VITA STUDIOS

Edith Storey and Evart Overton are working on a new four-part feature drama, called "The Two-Edged Sword," written by Lulu Case Russell and Eugene V. Brewster. George D. Baker is the director.

Mr. and Mrs. Sidney Drew and Florence Natol are preparing a one-reel comedy, called "Romantic Reggie," for a special Sidney Drew Day release early in November.

Anita Stewart, Earle Williams, Joseph Kilgour, Julia Swayne Gordon, Harry Northrup, William Shea, George Stevens and an all-star cast of Vitagraph players are working in an adaptation of Cyrus Townsend Brady's costume comedy, "My Lady's Slipper," under the direction of Ralph W. Ince.

Charles Richman, Eleanor Woodruff, James Morrison, and Zeena Keefe have begun work on a big screen story, as yet unnamed, in which the United States Navy will figure conspicuously. Important scenes will be taken at Newport, Annapolis, and Cuba. The picture is being produced under the direction of Pal Scardon.

Arline Pretty, Robert Whitworth, Leo Delaney, and Edward Elkas will be seen soon in a three-part drama of society called "Wasted Lives," staged under the direction of Theodore Marston.

Wilfrid North is completing the remaining interior scenes of "Green Stockings," the film version of A. E. W. Mason's comedy of the same name. It will be released soon on the V-L-S-E programme.

Maurice Costello will be seen soon in a five-part Vitagraph Blue Ribbon feature called "The Man Who Couldn't Beat God," from the script of Harold Gilmore Calhoun. The cast includes Charles Eldridge, Thomas Mills, Robert Gaillard, Naomi Childers, Edwina Robbins, Estelle Mardo, and Gladdens James. It will be released Oct. 18 on the V-L-S-E programme.

Mayor George W. Wright, of Worcester, Mass., has announced that he will permit the showing of "The Birth of a Nation" in Worcester. The city executive made the statement after viewing the picture in Providence.

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"CHRONICLES OF BLOOM CENTER" "Shoo-Fly" is the second comedy in the Selig series "Chronicles of Bloom Center" which has tapped a new vein of screen fun. Constable Plum, Chubby Green, Selina Tubbs, Ira Pash and other laughable types will be seen in this two reel scream released Monday, October 25th.

"THE RACE FOR A GOLD MINE"—A Selig one reel Western with Tom Mix. Released Tuesday, October 26th.

"WHEN CALIFORNIA WAS WILD"—A Selig one reel drama with Fritzi Brunette Released Saturday, October 30th.

"A Black Sheep"—Hoyt's Very Best Comedy with Otis Harlan, King of American Comedians, Released through V. L. S. E., October 18th. Five Rollicking Reels!

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"The Goddess" Adaptation
"Wheels of Justice" 4-Reel Original
Coming—"My Lady's Slipper"—4-Reel Adaptation

GEORGE H. PLYMPTON
"Save the Coupons" Comedy
"The Locked Door" and "The Fire Fighters"
Now at the Panama Exposition

CHARLES E. RISSE
"They Loved Him So"
"The Little Trespasser"
"Some Duel" etc.

ANNE MAXWELL
"On the Turn of a Card"

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FRED H. JAMES
Reconstructions: "An Innocent Sinner"
"When the Flesh is Weak" "The Missing Clue"
"Tuky, the Inventor"

WILLIAM B. COURTNEY
—Editor of Subtitles—

HAROLD W. HOADLEY
Picturizations and
Original Comedy Stories

LEADING
EDISON DIRECTORS
CURRENT RELEASES

Richard Ridgely
"The Magic Skin"
5 Parts—October 13

Will Louis
"The Widow's Breezy Suit"
October 13

Edward C. Taylor
"When Conscience Sleeps"
September 25

George Ridgwell
"The Butler"
October 2

Frank McGlynn
"The Broken Word"
October 23

Bob Walker
EDISON
STUDIO

RAYMOND McKEE
EDISON COMPANY Per. Address SCREEN CLUB

REVIEWS OF FEATURE FILMS

"THE FATAL CARD"

A Five-Part Adaptation of C. Haddon Chambers's and B. C. Stephenson's Play of the Same Name, Featuring John Mason and Hazel Dawn. Produced by the Famous Players in Association with the Charles Frohman Company, Under the Direction of James Kirkwood for Release on the Paramount Programme, Oct. 3.

George Forrester ..... John Mason
Margaret Marrable ..... Hazel Dawn
A. K. Austen ..... Russell Bassett
Cecilie ..... Helen Weir
Gerald Austen ..... David Powell
Jim Dixon ..... W. J. Ferguson

There are several minor faults to be found with this picture, the most important of which is that Hazel Dawn has such a small ineffectual part. With a personality as winsome and delightful as hers, it seems unfortunate that she is not given more to do than smile attractively and look plaesant. The picture is not by any manner of means up to the high standard that one expects in a James Kirkwood production. Had some other director been responsible for the production these minor lapses might be excusable, but not in James Kirkwood. The photography in the early scenes was far below the quality usually to be found in pictures produced by this company and in the later scenes there was much of what is termed chalky whites with little or no detail in the faces. The scene of the murder was also carelessly handled. For supposedly clever thieves the murderers were mighty careless in the manner in which they left finger prints scattered promiscuously about on highly polished surfaces. The policemen and detectives were equally careless in not discovering them. Such lapses are inexcusable. The newspaper insert of the crime was also poorly handled although in justice it must be said that the reporters were the best that we have ever witnessed in pictures. For once they did not carry note books.

John Mason in the leading role of George Forrester scored as did W. J. Ferguson as Jim Dixon. The balance of the cast were strong and capable.

"The Fatal Card" is a typical crime story. While in a mining camp Gerald Austen is able to save George Forrester from a much deserved lynching. The latter tears a playing card in half and giving it to him says that if he is ever in trouble the presentation of that half card will bring to bear all the forces that Forrester may possess. Later Forrester, under his real name of Marrable, buys a country place abutting that of Gerald's father, and Gerald, who has also returned from the West, falls in love with Marrable's beautiful daughter Margaret. Through the changes wrought by years and civilization neither Marrable or Gerald recognize each other. Marrable is trying to lead a straight and honest life but his old associates ferret him out and persuade him to enter into one more deal, the stealing of half a million dollars' worth of bonds. The theft is effected, but in the struggle Jim Dixon murders Gerald's father. Later Gerald overhears the confession of the criminals but is captured and they decide to do away with him. At a drawing of lots, to see who is to commit the murder, Marrable draws the unlucky number. On going through Gerald's cardcase he discovers the half of the playing card and they recognize each other. Marrable is just in time to save Gerald's life, but in doing so loses his own by the explosion of a bomb. The rest of the gang are captured by the police and Gerald and Margaret find happiness in each other's arms. E.

"COUNSEL FOR THE DEFENCE"

A Three-Part Thief Drama Featuring Jack Livingston. Produced by Balboa for Release on the Pathe Programme the Week of Oct. 18.

Richard Morgan ..... Jack Livingston
Steve Flanders ..... Robert Grey
Edith St. Clair ..... Marguerite Nichols

Taking the theme that a happy life cannot result with evil as its foundation this three-part drama of crime has been particularly well presented and forms a strong convincing illustration of the moral premise which it sets out to prove. It has been well directed by Sherwood McKenzie who has shown good judgment in the selection of his settings both exterior and interior. Jack Livingston in the leading part of the criminal lawyer who builds his fortune on an act of crime was pleasing and convincing, handling a strong part well. Robert Grey, as Steve Flanders, the burglar, gave a good realistic characterization of a denizen of the underworld. Marguerite Nichols made a good looking and attractive young bride.

The story has been well told. Steve Flanders, a burglar, is surprised while looting a house and just manages to conceal his loot before he is overtaken and arrested by a policeman. At the trial Richard Morgan, a young lawyer, defends him. Previously he has worked on the confidence of the burglar so that he has disclosed the hiding place of the stolen jewels and after obtaining them conceals them in his own home. The burglar is acquitted on account of lack of evidence and the brilliant defense made by his young lawyer, and goes on his way rejoicing. This case serves as a beginning for Morgan and in the course of a year he has gained a brilliant reputation as a criminal lawyer and added considerably to his income. On his wedding night he presents his bride-to-be with a pearl necklace, reset from the jewels which Flanders stole. On this same night Steve, in need of money, enters the house of the bride not knowing that she is Morgan's prospective wife. He is compelled to use force and in the struggle that follows over the necklace shoots and kills the young girl. Morgan is prostrated with grief and is forced to realize the result of attempting to build a life on an evil foundation. E.

"PEARLS OF TEMPTATION"

A Four-Part Melodrama, Featuring Jackie Saunders. Produced by Balboa for Release on the Pathe Programme the Week of Oct. 11.

Typically melodramatic in construction, this four-part feature has been most ably presented, and though the perils and adventures of the heroine are numerous and terrifying, there is always the realization that everything will come right in the end. Jackie Saunders, in the leading role, gives a thoroughly delightful portrayal of the young girl who successfully resists the many temptations thrown in her path and irrespective of the odds against her keeps gamely fighting to the end. The picture has been ably staged and directed, with some clear, distinct photography.

A young girl in a department store saves her girl companion from being caught stealing some jewelry and in reward is given a position as secretary to a wealthy woman, the mother of the store manager. Her other son, of dissolute ways, steals a pearl necklace which his father had given to his mother for a birthday present and presents it to his mistress. The necklace turns out to be paste, however, as the father had previously stolen the real necklace to raise money to increase his margins on the stock market. Martha, the secretary, is suspected and turned out of the house. She secures another position as secretary to a playwright. In the meantime the market has changed, the father has been able to redeem and return the pearls, Martha is cleared of suspicion, and Sam, her lover, enters the playwright's office just in time to save her from his unwelcome attentions. There is a pretty reconciliation and the usual happy ending follows. E.

"THREE RINGS AND A GOAT"

The Second Episode in the New Adventures of J. Rufus Wallingford. Produced by the Whartons, for Release on the Pathe Programme the Week of Oct. 11.

J. Rufus Wallingford ..... Burr McIntosh
Blackie Daw ..... Max Figman
Marjorie Wardon ..... Lolita Robertson

George Randolph Chester, the creator of these amusing characters, has not lived up to his well known originality in this episode. Instead of a new confidence game he has taken an old one, so old that it is covered with a long luxurious growth of hirsute adornment and after giving it a shave and a haircut presented it in his usual attractive style. In fact he departs from the long custom of Wallingford and oversteps the boundary of the law.

On their crusade of vengeance against the clique of financiers who have ruined the deceased father of Marjorie Wardon and her sister Hazel, the two clever confidence men encounter Elias Bogger, the second on the list who has feloniously benefited to the amount of $40,000 in the estate of the dead millionaire. With Blackie Daw as a capper, Wallingford is persuaded to sell Bogger a circus which he never even saw for $85,000. He then secures the cooperation of the circus people in making Bogger regret his bargain so that he is willing to sell it back to Wallingford at a loss sufficient to give Marjorie and Hazel their $40,000. The picture has many amusing features and is the cause of some wholesouled enjoyment. E.

By Whose Hand (Kalem, Oct. 27).—Written and produced by Hamilton Smith this two-part thief story has been well conceived and most ably produced. With the exception of a too liberal use of close-ups, it was a good example of able directorship. Marguerite Courtot has the feature role, and handles it in her usual delightful manner. The story deals with two thieves caught in the house of a wealthy man by a policeman. They endeavor to play on the latter's softness of heart by a sad appealing story told by the woman. It is nearly successful, but at the last moment the wealthy owner, who had been confined in a closet, appears, and denouncing them, they are carried off to the police station. E.

The Old Sin (Essanay, Oct. 5).—A very pleasing three-reel picture of a chorus girl who marries a young lawyer, who is later elected to the office of the district attorney. He threatens McAleer, a railroad man, with prosecution, if he does not give up his plan for securing the franchise for a new road. McAleer tells him to ask his wife to tell him the story of her life, and then see if he will continue the prosecution. This he does, and finds that his wife was compromised by McAleer when she was very young. He goes to McAleer, and is about to strangle him, when the telephone rings, and when he takes up the receiver he finds that his wife is at the other end. She tells him that the best thing to do is to end it all, and is about to shoot herself when her maid seizes the pistol, and it goes off in the air. He hears the report over the telephone, and shoots McAleer on the spot. Then returns home and finds that his wife is not dead, and he tells her what he has done. Suddenly McAleer walks in and shows them that the shot hit his watch and thus saved him. He says he will forget the past, and hopes that the future will be better for them all. He and the lawyer shake hands, and the story ends. June Keith is excellent, but her facial expressions at times are a little rigid. John Lorenz as the husband is strong and pleasing, and John Cossar as McAleer is as villainous as could be asked for. B.

FLORENCE ROCKWELL IN "BODY AND SOUL"
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ORMI HAWLEY,
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DIRECTOR WILLIAM HUMPHREY of the Vitagraph Company will start work in the near future on a three-part Broadway Star feature called "Heredity," written by Seymour Galland, which is one of the manuscripts submitted in the Vitagraph-Sun scenario contest. The cast will include Carolyn Birch, Anders Randolph, Denton Vane, Rose Tapley and Louise Beaudet.

ROLIN S. STURGEON, director of the Western Vitagraph company, had occasion recently to use a skeleton and, in order to give it a semblance of age, planted it the night before. Shortly after a wild-eyed excited native rushed into the camp announcing a gruesome find out on the desert. A company of searchers was organized and were led to the spot where the property man had planted the property skeleton.

WILLIAM WOLBERT has joined the Western Vitagraph company as director. His first production will be a two-part feature called "The Wanderer," in which William Duncan will be featured. The supporting cast will include Mary Anderson, Hazel Buckham, Otto Lederer and Webster Campbell.

NED FINLEY, a well-known Vitagraph player and writer, has completed a sequel to "O'Garry of the Royal Mounted" called "The Heart of Garry." Production will be commenced in the immediate future.

ROBERT EDESON and a company of Vitagraph players have started work on the production of a five-part feature called "One Night," written especially for Mr. Edeson by Margaret Bertsch. It will be produced under the direction of Harry Davenport, who has taken a company to Huntington, L. I., where the principal scenes will be filmed. The supporting company includes Belle Bruce, Eulalie Jensen, Harry Morey and William Dunn.

CARLYLE BLACKWELL, in doing some night work in the forthcoming Lasky-Paramount picture of "Mr. Grex of Monte Carlo," drove his racing car over the side of the road in the dark and broke both front wheels. This stopped work and as the company had been working since eight o'clock and it was then five in the morning, some of his associates were unkind enough to accuse Blackwell of wrecking the car intentionally.

FLORENCE NATOL, who is doing some clever character work in the Vitagraph releases, is rather well known in the stock field.

IN-BETWEEN big features, Colin Campbell, who produced "The Spoilers," "The Rosary," and "The Carpet from Bagdad," is working on a two-reel drama at the Selig Coast studio. It is "Just As I Am," with Wheeler Oakman and Edith Johnson in the leading parts.

CLAIRE WHITNEY sailed last week for Kingston, Jamaica, to join Herbert Brenon's company staging a number of big features.

VITAGRAPH'S BASEBALL team claims the diamond championship of the Eastern picture studios as a result of victories over Lubin and over Edison in a three-game series. A clash with the Pathe team now would help to settle this question of supremacy.

THE FOX TROT and other modern steps shall be conspicuous by their absence at the dance of the Vitagraph Benevolent Association to be held in McLaughlin's Bayside Casino, according to A. Victor Smith, chairman of the committee in charge of the affair. Mr. Smith says that the Vitagraphers and their friends will dance to the strains of songs that were popular twenty years ago. "Maggie Murphy's Home," "Annie Rooney," "Comrades," "Throw Him Down, McCloskey," and "My Sweetheart's the Man in the Moon," are some of the old-timers that will probably be heard. John T. Kelly and Harry Fisher promise a regular Harrigan and Hart night.

WILLIAM BECHTEL, one of the most versatile and capable of screen character men, has been engaged for a prominent part in the new Arnold Daly serial, "The House of Fear," to be staged by Ashely Miller. For such an artistic actor Mr. Bechtel has been seen on the screen all too little of late.

HARRY BEAUMONT, known as a player and more recently as a director, in both branches of the game successful, is no longer with the Edison Company.

ASHLEY MILLER, director for Arnold Daly was nearly shipwrecked in the big Northeast storm of last week when his house boat, the Arkady, moored off the Huguenot Yacht Club, New Rochelle, went adrift. By strenuous work on the part of Mrs. Miller it was kept from wrecking all the yachts moored off the club until redoubtable director and sailor arrived with additional anchors.

TOM TERRISS not only directed his production of "The Pearl of the Antilles," but also wrote the scenario, acted one of the principal parts, was camera man when he was not acting, assembled the picture and then, besides doing all the cutting, wrote each and every sub-title.

VIRGINIA FOLTZ, a well-known stage star of several seasons back, has been coaxed out of private life as one of Los Angeles' smart set to appear in Pallas Pictures. She will make her first appearance in "A Gentleman from Indiana," in support of Dustin Farnum.

ALICE BRADY is to be seen soon in a feature picture called "The Ballet Girl," a screen version of the play "Carnival" in which Grace George starred successfully several seasons ago.

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